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## Writing for musical theatre: Forever yours

Duane Martin Carter

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WRITING FOR MUSICAL THEATRE:

FOREVER YOURS

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A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Interdisciplinary Studies

---

by  
Duane Martin Carter

June 2000



WRITING FOR MUSICAL THEATRE:

FOREVER YOURS

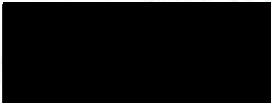
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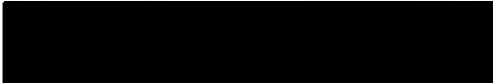
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by  
Duane Martin Carter  
June 2000

Approved by:

  
Kathryn Ervin, Theatre Arts

  
Dr. Larry McFatter, Music

  
Jim Brown, English

6/15/2000  
Date

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## ABSTRACT

This project is comprised of the complete libretto and score for the musical *Forever Yours* and a brief overview of the process involved in the writing of both. Though art has a technical side, in which skills are learned and applied, it is not a science in itself and should not be limited to the rigid structures and methodologies necessary in the sciences. It is instead the expression of our human condition: our logic, wit, strengths and frailties, our emotions, our ideas and philosophies, our creative spirit. Nowhere are all these elements so successfully combined as they are in musical theatre. Yet, structure is an essential component of the Arts. Even that which appears abstract adheres to some basic principle as a guideline.

In demonstrating the process that I used in the creation of this project, I provide the reader with a glimpse into the creative process and a framework for the writing of musical theatre. Suggesting that the process I used in the production of this work as the only way would be ludicrous. Of course, the completed work is the most important element of this project. It, as with all musical, literary, or theatrical works, is most beneficial when heard, read, seen, and analyzed. In the end, Art speaks for itself.

## ACKNOWLEDGMENTS

The English author John Donne once wrote that no man is an island. Perhaps there is no truer statement than this. Every achievement that one makes owes a debt to those who have preceded them down the path of life. Indeed, we see the future only because we stand on the shoulders of the past.

Besides these trailblazers of time gone by, we are often blessed with guides who stand but a few feet ahead of us leading the way. They shine their light so that we can see our way and avert our steps from disaster. Should we stumble and fall, they are there to assist us.

I thank God for those who have graciously illuminated the road that I have traveled during the course of my studies. I'd like to thank my instructors from the Theatre Arts Department: Ron Argelander, Jody Julian, Lee Lyons, and Margaret Perry; the English Department: James Brown, Renée Pigeon, and Bret Scaliter; and the Music Departments of both California State University, San Bernardino and the University of Redlands: Angela Jelliffe, Larry McFatter, Stephen Moore, Daniel Murphy, Phillip Rehfeldt, and Eddie Smith.

I would be remiss if I didn't acknowledge those administrative personnel who were always there to answer my questions and point me in the right direction. Thank you

Pam Stinson-Acha, Maria Titus, Judy Dymond, and Karen Thurman.

A special thank you to my family: Michelle, Danyelle, and Darin, who had to put up with both my lack of time and money. Many nights the light burned their eyes as I stayed up late, or even all night, writing; yet they continued to support me. Thank you.

Finally, I want to thank my committee members: James Brown, Kathryn Ervin, and Larry McFatter. Your support and guidance has made this journey one of growth and joy. Each of you has been absolutely wonderful throughout this entire process.

A truly sincere outpouring of gratitude to you Kathy. Thank you for taking me under your wing from the moment I first walked into your office and sticking with me up until the very end. I couldn't have made it to this point without you.

To Mom and Dad

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## INTRODUCTION

Musical theatre is a collaborative art. From the initial idea to opening night, every aspect relies and builds upon the next. This is true even in the infancy stage of a production, when the ideas are first formulated. The librettist, lyricist, and composer are the ones who develop the framework upon which the musical is built. In some rare cases one person fills all three of these roles. This project is such a case. In essence, I suppose, a virtual collaboration still existed. Though I am only one individual, I have successfully combined the three disciplines of English, Music, and Theatre Arts to produce the musical *Forever Yours*.

## APOLOGIA

I came into the Master of Arts program in Interdisciplinary Studies with the idea of writing a musical as my culminating project. Though my experience in theatre was limited, I felt it would provide an excellent opportunity to expand my skills in both creative writing and musical composition. The first step in the writing of the work was to come up with an idea to develop.

For weeks I considered the possibilities of several ideas. Even at this stage I imagined each, though sketchy, as a whole work. I envisioned characters, setting, movement, dialogue, and songs. Eventually, the choice was narrowed down to two. One of these dealt with a man who is shaken by the crisis of yet another birthday and his feelings of unfulfillment. Because of this, he ponders the purpose of his existence. By grand design he is placed into the right places at the right time. The people he encounters in each situation cause him to reevaluate his life and change his perspective. The other one focused on a man, who has everything going for him on the material plane, yet remains empty inside. He forms a bond with a woman who has nothing of material value but possesses the desire to make something of her life. I settled on the latter as the basic idea that I would develop. Long ago

King Solomon wrote that there is nothing new under the sun, and the premise that arose from this initial idea was no exception. It was to be a type of Romeo and Juliet story. The main characters, Michael and Tonya, would be faced with social norms, economic barriers, class, race, and family as obstacles. In the process, she would fill the void in his life. It wasn't long before I realized that the underlining concept of both of these ideas was the same. They both centered on how everyday "chance" encounters can affect and even alter our lives. *Forever Yours* chronicles one such encounter.

My experiences in creative writing were in the areas of short stories and poetry. With that as my background, I decided to move from the known to the unknown. Instead of delving headlong into the play, I began writing the story. It was to be no short story though; I began work on the novel. Besides the main story of a love that would overcome all obstacles, a back-story began to unfold. The conflict between a father and son, stability and rebellion, expectations and choices, upbringings, and residual effects from the loss of a wife and mother, threatens to pull the two apart. Various subplots also came to mind, weaving themselves throughout the story as relationships ebbed and flowed.

After ten chapters into the novel, I knew it was time to put it aside and begin work on the play. I had enough development in the story to know where I was headed. My characters' personalities were becoming clear and I was aware of their motivations. Using my mind's eye, I looked around the cities of Langston and Roxbury Heights with a feeling of familiarity. I felt like I was ready to proceed. However, knowing the story, the characters, and the setting was not enough to make the transformation from novel to play.

I faced my first challenge. In the writing of the novel I could slip into the minds of my characters and let their thoughts pour out upon the page. Their loves and fears could be exposed to the reader openly, yet remain concealed partially or even completely from the other characters for as long as I desired. What the reader comes to know of the characters is presented either as narrative or characterization. Characterization is the process in which a character's personality is developed through dialogue and action. In the play, everything that was to happen, every significant thought, every internal and external conflict needed to be told to the audience through dialogue, without sounding like I was telling them anything. I've always tried to write expressive, realistic

dialogue, but in this piece I needed to develop the entire story with nothing but dialogue. This was quite a challenge. Not only did I have to determine how much the characters revealed, but to whom they revealed it.

This type of revelation occurs throughout a play. Because of this, pacing becomes extremely important. Pacing determines how subtle or how abruptly information is presented. When and how much information is shared is closely tied to the development of the story. It contributes greatly to deciding which characters are present in each scene. In the first scene of Act One I needed to quickly and clearly define Michael as a lady's man. He needed to demonstrate that he is self-centered, confident, and skilled at charming the opposite sex. There was no room for subtlety here. Michael must be seen for what he is, because this is the main layer of his character that must be shed by the end of the play. The transformation however, occurs much slower.

During the writing of the libretto I took both a scriptwriting course for the stage and a course in screenwriting. I was fortunate to be writing the screenplay and the stageplay simultaneously. Doing so demonstrated clearly the differences between the two. While both are dialogue driven, the stageplay relies upon

it much more so than does film. In the cinematic phrase "lights, camera, action," action is the definitive word. Much of what is conveyed on film is done by way of visual actions. Many of these would be lost on stage since there is no camera to focus on them. Most of the musicals that I have seen were those that were shown on television. Whether consciously or subconsciously, they made up a great portion of my frame of reference.

In film it is easy to shift from one scene to another. The camera is not confined by space. This mobility allows the cast to be in several different places. Editing allows this shift in location to happen with the blink of an eye. As I wrote for the stage I had to realize its limitations as well as the limitations of the actors. I had to consider reasonable scene and costume changes and when, how, and where they would occur.

Over the course of the play several different ideas were being developed simultaneously: Michael's transformation, Michael's relationships with Tonya, Gloria, Rita, Jim, and his father are only a few of them. I needed to consider these relationships as I determined who would interact in each scene. Michael's transformation was of the utmost importance, and needed to be at the surface of nearly every scene. Of course, Michael is not and could

not be in every scene. Neither he nor any of the other characters, for that matter, could be in so many locations in such a short period of time. Unlike in film, a fade to black cannot happen every time there is a shift in time or distance. Therefore, I alternated between the main plot, dealing with Michael, and the subplots, with secondary characters, from scene to scene. This allowed me to have different actors interacting in each subsequent scene. This kept the continuity in perspective as well as provided the time needed to make costume and scene changes.

The length of time that is covered within the play must be reconciled with the time it takes to perform the play. Within the confines of approximately two hours the entire time period in which the play occurs must be somehow accounted for. *Forever Yours* occurs over a period of approximately one month. It would be ridiculous and impossible to cover the daily events of the characters throughout this month. Instead the audience must be led to take a logical leap in time. Some of this is revealed in stage directions and expressed on stage through lighting; however, often it becomes known through dialogue. For example, in Scene Ten, Act One, Michael reveals how long he has been at the clinic in Langston during the dialogue he has with his father: "That's funny, a month ago talent

wasn't enough, now it's the deciding factor." In Scene Twelve, Act One, Jim tells of a meeting that is set to occur on Friday. By Scene Three, Act Two, William mentions that Michael was present at the meeting, thus the audience realizes that the date has passed.

One of the problems I encountered with time was in the building of the relationship between Michael and Tonya. The first six scenes of Act One were used to establish the characters and some of the conflicts that they would have to face. It isn't until Scene Seven that Michael and Tonya meet and start developing their relationship.

Relationships, especially ones that involve two people from such divergent backgrounds, must develop slowly. However, for the stage, I did not have a lot of time for this to happen. Therefore, when they were together they needed to establish a feeling of greater comfort with one another. Their dialogue moves from small talk to open communication, their relationship shifts from flirtation to affection, and Michael moves from a position of stiffness to one of comfort within the surroundings of Tonya's apartment (first he limits himself to the couch, eventually he moves freely about the apartment). Though much of the development of their relationship is not seen on stage, this technique gives the impression that they have spent more time



together. The audience assumes this to be true, thus taking the logical leap in time. I would have preferred to show their relationship develop over another scene or two, but I didn't want to upset the flow of the story.

Musical ideas began to emerge while the libretto was still taking shape. At first I stored them in my head, wanting to complete the script first. Eventually, I succumbed to the pressure and began jotting them down, as I was afraid of losing some good ideas.

Writing music is not so different from writing literature. They both start with that ominous blank paper, an idea, silence, and patience, not necessarily in that order. They both require moving from the known into the unknown, hearing the inner voice, utilizing the skills acquired, and tapping into that creative source. Having traveled down that road many times before, my only concern was the addition of the prose. I was aware that the music needed to be an integral part of the complete work. The lyrics, mood, and style of the music must add to the development of the plot, characters, and emotional dimensions of the story. This was not a small feat, particularly in light of the play's overall style. The vast majority of musicals are comedies, hence the term musical comedy. This play is basically a tragedy, in that

illness and death overcome a main character. However, the music not only lightens the mood at various times, it also introduces the element of Divine Providence. The idea of a benevolent omniscience participating in our life choices brings a sense of hope and joy to the ending. Thus, it can be categorized as a tragicomedy in which Divine Providence is often an element.

My first task was to locate the places in the script where music was necessary. There were several things to consider, form being one of them. The stage musical is a two-act play. Generally, the form requires an opening song, a song to conclude the first act, an opening to the second act, and the finale at the end. The needs of the characters and how they contribute to the development of the story determine what music happens in between. Once the song locations were decided, it was just a matter of listening to what the characters had to say and what they needed to express.

When I began the project I knew I wanted to maintain a sense of realism in the story line as well as with the dialogue. The idea of a multicultural cast was essential in order to complement the urban setting. Stylistically, The music needed to reflect this realism as well. Thus, I wrote songs that matched the variety inherent to a

multicultural, multiclass, metropolitan existence. This called for a score that incorporated a variety of styles and was largely contemporary. I wrote songs that included elements of classical, jazz, rock, Latin, blues, R&B, gospel, and pop.

The addition of the music was not an afterthought. During the writing of the libretto I had identified many of the places that I felt needed music to enhance the story. I knew I wanted to continue the interaction between the characters through the lyrics of the music. Since the play proposes that our lives are affected by our everyday encounters, I wanted those relationships to continue to develop in the music. Therefore, most of the songs are duets, in which the dialogue continues to develop the relationships of the characters. The exceptions are *No Promises* and *I Don't Understand*, where the characters sing alone, reflecting upon their failure to achieve the desired relationship.

As with the dialogue in the libretto, the lyrics further expose developments in character and plot. For instance, in Scene Two, Act One, the conflict between the father, William, and his son, Michael, is presented. The dialogue gives much of the background and reasons for this conflict. The song that ensues, *Why Can't He?*, shines some

light on their relationship. They do not hate each other; to the contrary, it is revealed that William deeply loves his son and wants only the best for him. Michael really wants to finally achieve independence. Michael wants exactly what his father wants for him, yet it is their lack of understanding for each other that is at the root of their conflict. When I was writing this song it was my intention, though it was a duet, that they sing it while separated from and oblivious of one another. William would remain in his office while Michael would return to the lobby.

*Is It Me?* is another good example of how the dialogue continues to be developed and enhanced by the lyrics. The entire scene is set to music. The music itself is an underscore to the restaurant scene, where it is heard playing in the background. The lyrics appear first as an aside sung by Lisa in which she reveals her thoughts to the audience. As the dialogue continues and the emotional tension builds, the lyrics and dialogue intertwine into one cohesive scene. The major obstacle in this scene is the timing of the dialogue and the lyrics. The music is the constant; the actors must time their dialogue to fit within its framework.

The music for *Is It Me?* is Neo-Baroque in style. It

was used to establish the restaurant as both expensive and romantic. I wanted the music of the play to enhance the scene in which it was performed. Other songs reflect the mood and image of the characters. In Scene Five, Act One, Tonya and Bridget speak about the hazards of life as prostitutes and discuss options to that lifestyle. The song, *The Only Way Out Is Up*, tells why they do what they do and emphasizes the idea that change is possible. The blues style provides both the sadness and the hope that are so much a part of the blues. This was perhaps the most difficult song for me to write. The blues, being largely improvisational, does not lend itself easily to formal composition. But not knowing the abilities of the actors who would eventually sing the song, and the desire for the song to be sung with some consistency, required more than just a sketch. After several attempts, I decided upon a repeating rhythmic pattern as the foundation of the song. This made it easier to come up with a fixed melody that did not require improvisation. *Changes*, on the other hand, has nothing to do with mood. The music here is a reflection of Rita's Latin, Caribbean ethnicity.

Working as I was, in solitude, I appreciated the peer and instructor evaluations I received as part of the scriptwriting and screenwriting courses. At the end of the

scriptwriting course I had the extra benefit of a theatrical reading of the first few scenes. Later I had the opportunity for a dramatic reading of the entire libretto, then finally the complete libretto and score was read. Hearing the work read and sung added another dimension to the process. Both the libretto and the score were reviewed several times by members of my committee. They offered their input and presented questions for me to consider. After many revisions, in the end, I had to be true to my vision.

Throughout the writing process, time was one of the most motivating influences. If time is indeed relative, it must be relative to the various tasks that need to be accomplished within its constraints. To create within a timeless bubble may prove to produce nothing. It is the limitations of time that provide the impetus to create. It was instructive to work under deadlines and harness my creative energies. After all, the most important aspect of writing, despite all the obstacles, is to keep writing. Here then lies the result of my efforts, *Forever Yours*.

## CAST OF CHARACTERS

DR. MICHAEL MASON 27. White male, very handsome, always meticulously groomed.

TONYA DUPREE 24. Attractive black college student/prostitute.

DR. WILLIAM MASON 60. Hospital administrator, Michael's father.

GLORIA THATCHER 25. Attractive and flirtatious.

BRIDGET MARTIN 19. Young white runaway/prostitute.

DR. JIM CLARK 28. Doctor at Langston Community clinic. Old friend of Michael's.

RITA MORALES 22. Jim's physician's assistant.

LISA MONTGOMERY 23. Michael's physician's assistant.

MRS. COLLINS An elderly patient.

THREE NURSES

THREE PROSTITUTES

TWO PARAMEDICS

RECEPTIONIST

MAITRE D'

WAITER

SETTING

THE TIME

The present. Fall.

THE PLACE

Act One.	Scene one-	Saint Anne's Hospital - Lobby, Roxbury Heights. Morning.
	Scene two-	Saint Anne's Hospital - Dr. William Mason's office. Morning.
	Scene three-	Langston Community Clinic break room. Morning.
	Scene four-	Boardwalk outside of Michael & Rita's apartment building.
	Scene five-	Outside of the Plaza Apartment. Morning.
	Scene six-	Le Bontemps Restaurant. Night.
	Scene seven-	Outside of the Plaza Apartments. Late afternoon.
	Scene eight-	Clinic break room. Afternoon.
	Scene nine-	Tonya's apartment. Evening.
	Scene ten-	Front desk of the clinic. Daytime.
	Scene eleven-	Living room, Tonya's apartment. Early afternoon.
	Scene twelve-	Clinic break room. Morning.
Act two.	Scene one-	Lobby of Saint Anne's Hospital. Morning.
	Scene two-	Tonya's hospital room. Morning.
	Scene three-	Dr. William Mason's office. Morning.



Scene four- Front desk, Saint Anne's Walk-in Clinic.

Scene five- Saint Anne's front lobby. Late afternoon.

Scene six- Saint Anne's front lobby. Late afternoon.

Scene seven- Tonya's hospital room. Morning.

Scene eight- Saint Anne's front lobby. Late afternoon.

Scene nine- Tonya's hospital room. Evening.

Scene ten- William's hospital room. Morning.

Scene eleven- Outside of the Langston Community Clinic. Morning.

FOREVER YOURS

ACT ONE

Scene one

SETTING: Lobby of Saint Anne's County Hospital. A clean, brightly lit hospital environment. Directly opposite of the entrance is the information counter. There is a clock on the wall behind the counter.

AT RISE: Morning, the clock shows it to be 9:10. A RECEPTIONIST stands behind the information counter near one end where three NURSES are gathered. THEY are engaged in a conversation. At the other end of the counter stands GLORIA, reading a chart, but listening to the conversation.

NURSE #1

Oh my goodness, look at the time. How do I look?

SHE pulls out a compact and  
primps in the mirror.

NURSE #2

Does it matter?

ALL except NURSE #1 laughs.

NURSE #3

That's right girl, don't worry about it, because when he walks through that door all eyes will be on me.

RECEPTIONIST

No, all eyes will be on him!

THEY laugh again.

WAITING FOR MICHAEL (GLORIA AND THE NURSES)

(Nurse #2)

DID YOU SEE WHAT HE HAD ON YESTERDAY WHEN HE CAME IN?

(Nurse #1)

DID YOU SEE HIM SMILE AT ME? HOW MY HEAD BEGAN TO SPIN.

(Receptionist)

DID YOU NOTICE HOW HE LOOKS EVERYTIME THAT I WALK BY?

(Nurse #3)  
WELL JUST THE OTHER DAY HE STARED DEEP INTO MY EYES.

(Nurse #1)  
HE'LL ASK ME OUT BEFORE THE WEEK IS DONE.

(Nurse #2)  
HE'LL CALL ME UP AND TELL ME I'M THE ONE.

(Nurse #3)  
HE'LL WHISPER IN MY EAR OVER CANDLELIGHT.

(Receptionist)  
HE'LL GENTLY KISS MY LIPS AND HE'LL SQUEEZE ME TIGHT.

(Nurse #2 & Receptionist)  
EXPECTATING . . .

(Nurse #1 & 3)  
WHY IS HE TAKING SO LONG?

(Nurse #2 & Receptionist)  
. . . . ANTICIPATING . . . .

(Nurse #1 & 3)  
WHERE COULD HE BE?

(Nurse #2 & Receptionist)  
. . . . SPECULATING . . . .

(Nurse #1 & 3)  
HOW MUCH LONGER CAN I GO ON?

(Nurse #2 & Receptionist)  
. . . . WHILE WE'RE WAITING . . . .

(Nurse #1 & 3)  
WHEN WILL HE NOTICE ME?

(Nurse #2 & Receptionist)  
. . . . FOR MICHAEL.

(Gloria)  
WHAT MAKES YOU THINK THAT HE WOULD WANT TO BE WITH YOU?  
WHY WOULD HE GIVE UP STEAK JUST TO HAVE SOME CHICKEN STEW?  
CAN'T YOU SEE THAT I'M THE ONE THAT MAKES HIM FEEL ALIVE?  
WHEN HE CLOSE HIS EYES AT NIGHT I'M THE ONE HE DREAMS  
ABOUT.

HE'LL TAKE ME OUT FOR PICNICS IN THE PARK.  
HE'LL HOLD ME CLOSE AT MOVIES IN THE DARK.  
HE'LL SING ME SONGS AND WRITE ME POETRY.  
HE'LL SEND ME ROSES WHEN HE THINKS OF ME.

(Nurse #2 & Receptionist)  
EXPECTATING . . .

(Nurse #1 & 3)  
WHY IS HE TAKING SO LONG?

(Nurse #2 & Receptionist)  
. . . . ANTICIPATING . . . .

(Nurse #1 & 3)  
WHERE COULD HE BE?  
(Nurse #2 & Receptionist)  
. . . . SPECULATING . . . .  
(Nurse #1 & 3)  
HOW MUCH LONGER CAN I GO ON?  
(Nurse #2 & Receptionist)  
. . . . WHILE WE'RE WAITING . . . .  
(Nurse #1 & 3)  
WHEN WILL HE NOTICE ME?  
(Nurse #2 & Receptionist)  
. . . . FOR MICHAEL.

(All)  
ANTICIPATING,  
IS SO STIMULATING,  
CAN'T HELP SALIVATING.  
WHILE WE ARE WAITING . . . .

DR. MICHAEL MASON stands  
outside the entrance checking  
his appearance. HE adjusts  
his expensive looking tie and  
suit jacket. HE then runs  
his fingers through his hair  
and pats it until HE is  
satisfied. The doors open.

. . . . FOR MICHAEL.

MICHAEL enters the lobby. A  
COUPLE OF NURSES approach him  
as HE enters. THEY lead him  
towards the desk.

NURSE #3

Good morning Dr. Mason.

MICHAEL

Good morning . . . .

NURSE #1

Good morning Michael. Notice anything different about me?

MICHAEL inspects her closely.  
SHE steps back so HE can get  
a complete view of her,  
turning and posing.

MICHAEL

It's unbelievable! You're more beautiful than the last time I saw you.

NURSE #2

Poor Dr. Mason, I don't believe your eyes have completely adjusted to the lighting in here. Come with me and I'll show you real beauty.

GLORIA walks up to MICHAEL.

GLORIA

Good morning doctor.

MICHAEL

Good morning Gloria. You're looking quite lovely today.

GLORIA places her hand on MICHAEL'S bicep then lets the tips of her fingers slide down his arm and across the back of his hand.

GLORIA

Tell me something I don't know.

MICHAEL pulls her close.

MICHAEL

What are you doing tonight?

GLORIA

I don't know. What did you have in mind?

MICHAEL

You, me, a little moonlight, wine, and my Jacuzzi.

GLORIA turns around and moves away from the other NURSES, MICHAEL follows.

GLORIA

It's not summer anymore Michael. Don't you think it's a little chilly to be outside wearing next to nothing?

MICHAEL

I've never had a problem getting you warmed up before.

GLORIA

Only to leave me cold in the end.

MICHAEL takes GLORIA by the shoulders and turns HER around. HE moves in closer, bringing them face to face.

MICHAEL

It only seems that way, because I've kept you at the other extreme for so long.

GLORIA pulls HER head back and gently pushes him away.

GLORIA

Maybe so, but I'm getting tired of riding your roller-coaster.

MICHAEL

So what are you saying? You want to end our passionate love affair?

GLORIA

That's the problem Michael, there never was a love affair, just passion.

MICHAEL

Do I detect a bit of disdain in your voice, Nurse Thatcher?

GLORIA

It's not funny Michael! I've worked hard to try to make this relationship work, but it's not going anywhere. You don't care about me. You don't care about anyone except for yourself. How many other girls have you had in that Jacuzzi this week? I'm not stupid! Then again, maybe I am; I don't know why I bother with you.

MICHAEL

I was under the impression you we're enjoying things the way they are.

GLORIA

My God Michael! Is that what you expect me to do, enjoy running to you every time you get bored with one of your new girls. I don't want to be your old standby anymore. There comes a time when a girl might want a little something more in her life.

MICHAEL

I wouldn't know much about being a girl, but if it's a little more you want I'll see what I can do.

GLORIA pulls HER hand away.

GLORIA

Grow up!

MICHAEL

Look Gloria, you know I care about you; I always come back to you. Don't I? Those other girls don't mean anything to me. It's just . . . we've talked about this before . . . I'm not ready for the old ball and chain.

GLORIA

Oh, is that what you call it? Try commitment.

SOUND: A page is heard over the hospital public address system: Nurse Thatcher to Cardiology, Nurse Thatcher to Cardiology.

GLORIA looks up towards the speaker, then into MICHAEL'S eyes.

GLORIA (continued)

I have to go.

GLORIA turns and walks away.

MICHAEL

So, we are on for tonight, aren't we?

GLORIA keeps walking away without turning around.

GLORIA

You're impossible.

MICHAEL

Is that a yes?

GLORIA turns around, but continues moving away backwards.

(Laughing)  
Call me.

GLORIA

GLORIA rotates around and  
EXITS through a door labeled  
cardiology. MICHAEL,  
hypnotized by the rhythmic  
sway of her body, watches  
until SHE is out of sight. HE  
smirks to himself and again  
straightens his clothing and  
hair.

SOUND: A page can be heard  
through the hospital's public  
address system: Doctor  
Michael Mason report to  
Administration stat.  
HE notices the time, 9:23,  
then hurries to the elevator.

MICHAEL

Hold that elevator!

Scene two

SETTING: Office of DR. MICHAEL WILLIAM MASON, II. There  
is a desk with a chair behind it and another in  
front of it. There are windows on one wall,  
awards and official looking photographs on  
another. The door to the office is open.

RISE: WILLIAM is pacing back and forth. HE checks his  
watch several times. SOUND: There is a bell,  
then the sound of elevator doors opening.  
WILLIAM looks out the door, then goes to the  
window and stares out.

MICHAEL taps lightly on the  
door.

MICHAEL

Dad?

WILLIAM doesn't turn around.



Prime example.

WILLIAM

MICHAEL enters the room.

What?

MICHAEL

This is a prime example.

WILLIAM

Prime example of what?

MICHAEL

It's nine thirty.

WILLIAM

MICHAEL looks down at his watch.

Nine twenty-five.

MICHAEL

WILLIAM turns to face him.

It's irresponsibility is what it is! I specifically said to be here at nine o'clock. Can you not be entrusted with matters so small?

WILLIAM

MICHAEL turns his back to him.

Father!

MICHAEL

Look around you Michael. Do you think you can rise to this post with such disregard for responsibility?

WILLIAM

MICHAEL turns around to face his father.

How many times do I have to say it; I don't want to be hospital administrator! I'm a doctor, a talented surgeon, you said so yourself. That's all I want to do, not make policy!

MICHAEL

WILLIAM

Yes, you are a talented surgeon. There are so many who wish they had your ability. But a doctor you're not! Do you think a little knowledge and talent is all it takes? What good is all that talent when the doctor doesn't show up, or is late, or he's too tired from partying all night? I'm not oblivious to the kind of life you're living. When I was your . . .

MICHAEL

Dad! Okay, I'm late, I'm sorry. It'll never happen again. Surely you didn't request my presence to give me a lecture on promptness.

WILLIAM looks at MICHAEL intently and sighs deeply. HE then moves behind his desk.

WILLIAM

You're absolutely right son. Have a seat.

WILLIAM sits behind his desk; Michael sits in the chair facing him.

I don't want to argue with you. I'm just concerned about your future.

MICHAEL

Don't worry, that's still far off.

WILLIAM

That flippant attitude is just what I'm talking about. You're not a child anymore.

MICHAEL

Then stop treating me like one!

WILLIAM

Don't you think I'd like to? But, I'm afraid it doesn't work that way. If you want to be treated like a man, then have to act like a man.

MICHAEL

And how's that father? Marry some lovesick woman and have a child. Then shower them with houses and cars and meaningless trinkets to make up for the fact that I don't have time for them! Is that your idea of a man?

WILLIAM slams his hand down  
on the desk.

WILLIAM

Now you hold on one damn minute! Don't drag your mother  
into this.

MICHAEL

Oh, a guilty conscience?

WILLIAM

You can't begin to understand how much I loved that woman. I did everything I could to give the two of you the best life possible. Yeah, I was away from home a lot, working. Working to make sure my family had everything they ever needed or wanted. Sometimes, you have to give up what you want for the good of others. That's responsibility Michael.

MICHAEL

The good of others? What good were you when she was dying? Can you tell me that? Did you know what she wanted, what her needs were?

WILLIAM

What do you know? You were only twelve. I lived her pain and mine too. Day after day I watched her deteriorate before my eyes, and I couldn't do anything about it. All my skill, and all my training, worthless. So what could I do but make sure she had the best cancer team and hospice care money could buy.

MICHAEL

Money couldn't buy what she wanted. She didn't want some nurse holding her hand. She wanted you dad; she needed you. Do you even know how much she cried and prayed for you to come home and sit with her? She didn't die of cancer; she died from a broken heart. Now if that's responsibility, then I don't want any part of it.

WILLIAM, visibly shaken by this confrontation, rises and walks to a small table near the window. With his back to Michael, HE pours himself a cup of water, takes out a vial from his pocket. HE removes a small pill and places it on his tongue, then

drinks the water. Breathing deeply, he steadies himself, then returns to his seat.

WILLIAM

Why does it always have to be like this? Can't I ever just talk to you without it escalating into a full-scale war?

WILLIAM sits back in his chair and stares up at the ceiling taking several deep breaths. MICHAEL holds his head down trying to avoid eye contact.

MICHAEL

Look dad, I'm sorry. I didn't mean . . .

BOTH men look at each other.

WILLIAM

No you're right. I didn't spend enough time with you and your mother. You just can't understand what it's like to sit by helplessly, while someone you love is dying. I was trying to do the best I could the only way I knew how. However, I suppose my overcompensation has done you more harm than good. In the process I've smothered and crippled you.

MICHAEL

That's all I was trying to say. Sometimes I feel smothered. I just want to be me, not the son of the hospital administrator.

WILLIAM pauses for a moment, as if in thought.

WILLIAM

That's something that has been bothering me for some time now Michael. I can understand you not always wanting to walk in my shadow. Besides, your reputation has not exactly strengthened my position around here either.

MICHAEL

My reputation?

WILLIAM

Let's not get into that. You remember Ron? Ron Furgenson?

MICHAEL

Yeah. When I was an intern we called him the Savior.  
Isn't he out at Langston?

WILLIAM

Yes he is. And sure, you can make fun of him, but that man  
has done wonderful things in that community.  
Unfortunately, he's retiring, leaving an important slot  
unfilled.

MICHAEL

Yeah?

WILLIAM

So, I'm thinking you're looking for an opportunity get out  
from underneath my protective thumb and stretch your own  
wings. Perhaps a change of location will do you some good.

MICHAEL

So, what are you saying?

WILLIAM

Well, of course, this will only be temporary, but after a  
considerable amount of thought on the matter, I've decided  
to send you to our clinic down in Langston.

MICHAEL explodes from his  
seat.

MICHAEL

What! You can't be serious!

WILLIAM

Oh, I am Michael. You want to be a man, then you need to  
learn a little about the real world.

SOUND: Intercom buzzes.  
WILLIAM picks up the  
telephone receiver, then  
pushes a button.

WILLIAM (continued)

Yes . . . alright . . . give me another minute and I'll  
come out and get him.

WILLIAM hangs up the phone.  
MICHAEL paces behind the  
chair.

MICHAEL

This is ridiculous! What kind of future is there for a surgeon in some hole in the wall clinic?

WILLIAM

It won't be forever, but I think it will be the best thing for you.

MICHAEL

The best thing for me? How would you know what's the best thing for me?

WILLIAM

You've been sheltered Michael, you need to experience a different side of life. See what it's like for those who haven't had the kinds of opportunities you've had. I think it will make you . . .

MICHAEL

More responsible?

WILLIAM

Yes, more responsible and appreciative, maybe even a better doctor.

MICHAEL approaches the desk and leans forward.

MICHAEL

Father, please!

WILLIAM doesn't look up. Instead, HE busies himself with some paperwork on his desk.

WILLIAM

I have another appointment now Doctor Mason. On your way out, stop at personnel to fill out the appropriate transfer papers. You'll be starting tomorrow.

WILLIAM lifts his eyes to MICHAEL.

WILLIAM (continued)

And if you have any concern about your future as a doctor, I suggest you be there.

MICHAEL turns around and hits

the chair with his fist. HE  
walks to the door, but then  
stops and faces WILLIAM  
again.

MICHAEL  
I'll be there alright, even that has to be better than  
this.

HE begins to walk away, but  
then stops and turns around.

MICHAEL (continued)  
Don't you think for a minute I need this, I don't need this  
hospital and I don't need you! I can make it on my own!

MICHAEL storms out of the  
door. WILLIAM jumps to his  
feet.

WILLIAM  
Michael!

MICHAEL doesn't answer.  
WILLIAM plops back down into  
his chair. With elbows on  
the desk, HE buries his head  
into his hands and breathes  
deeply several times.

WHY CAN'T HE (MICHAEL AND WILLIAM)

(Michael)  
WHY CAN'T HE,  
SEE ME FOR WHO I AM,  
AND NOT WHAT HE WANTS TO SEE IN ME?

WHY CAN'T HE,  
LET ME LIVE THE WAY I WANT,  
AND NOT HOW HE THINKS IT OUGHT TO BE?

I WANT TO LIVE MY LIFE,  
I WANT TO FEEL MY LIFE,  
DEEPLY WITH EVERY BREATH,  
TAKE IN ALL THE WORLD HAS TO GIVE.  
I NEED TO GRASP IT ALL,  
I NEED TO ANSWER THE CALL,  
THAT'S SHOUTING OUT MY NAME,  
SAYING I'VE ONLY ONE LIFE TO LIVE.

FEEL IT ALL, TASTE IT ALL,  
SO CLEARLY CAN I SEE,  
BUT WHY CAN'T HE?

(William)  
WHY CAN'T HE,  
BE MORE RESPONSIBLE,  
AND NOT BE SO IRREVERENTLY CAREFREE?

WHY CAN'T HE,  
GROW IN MATURITY,  
HOW CAN HE NOT SEE WHAT I CAN SEE?

I WANT HIM TO BE A MAN,  
BE EVERYTHING HE CAN,  
WITH EVERY BREATH HE TAKES,  
GIVE ALL THAT HE HAS TO GIVE.  
I WANT HIM TO STAND ABOVE THE CROWD,  
STAND UP TALL AND SHOUT OUT LOUD,  
WHEN HE HEARS THE CALL,  
SAYING HE HAS ONLY ONE LIFE TO LIVE.

FEEL IT ALL, GRASP IT ALL,  
SO CLEARLY CAN I SEE,  
BUT WHY CAN'T HE?

(Michael)  
LIFE IS WHAT YOU MAKE IT,  
SO WHY CAN'T HE LET ME,  
LIVE THE WAY THAT I SEE FIT

AND HOW I THINK IT OUGHT TO  
BE.

(William)  
A LIFE THAT IS RESPECTABLE  
IS HIS DUTY TO CLAIM.  
FROM SON TO SON I PASS THE  
TORCH  
TO HONOR THE MASON NAME.

(William)  
WHY CAN'T HE,  
STOP HIS RUNNING AROUND,  
AND FIND A DECENT GIRL HE CAN CALL HIS OWN?

(Michael)  
WHY CAN'T HE,  
STOP TREATING ME LIKE A CHILD,  
AND BEGIN FOR ONCE TO SEE THAT I AM GROWN?

(William)  
I WANT TO SEE HIM BECOME  
SO MUCH MORE THAN ME,  
TAKING AIM UP HIGH,  
SHOOTING FOR THE STARS.



(Michael)  
I WANT TO SPREAD MY WINGS,  
THERE ARE SO MANY THINGS  
AT MY FINGERTIPS,  
YET THEY SEEM SO VERY FAR.

(Michael & William)  
FEEL IT ALL, GRASP IT ALL,  
IT'S SO PLAIN TO SEE,  
BUT WHY CAN'T HE?

WHY CAN'T HE?

Scene three

SETTING: Langston Community Clinic inside the break room, the next day. The room is the standard white, sterile looking hospital environment, however it appears a bit worn. A counter with cabinets and a sink line one wall. A coffee maker sits on the counter. A long white fold up table with four white fold up chairs occupy another wall.

RISE: LISA MONTGOMERY enters the break room with MICHAEL following behind. RITA MORALES leans against the counter stirring and blowing softly into her cup. Nearby is DR. JIM CLARK. HE is pouring himself a cup of coffee.

RITA

Uhm Lisa, what do we have here?

LISA

Oh, just a handsome, well-groomed, and quite charming young man I found lurking around the parking lot. Doctor Mason, this is Rita Morales.

MICHAEL takes RITA'S hand and brings it to his lips, gently kissing it.

MICHAEL

Encantado Senorita Morales. Call me Michael.

RITA

Oh my God. The only thing I ever found in that old parking lot was a rusty nail in my front tire.

Then consider yourself lucky.

JIM

Jim!

LISA

It's okay. Jim and I are old friends. How are you Jim?

MICHAEL

MICHAEL extends his hand to shake, but JIM turns away and takes a seat at the table.

JIM

Friends? That's a bit of a stretch don't you think? You girls had better watch out for this one, he's a real Casanova.

MICHAEL fixes his eyes upon Rita and smiles. SHE sips slowly from her cup to hide her blushing, then lifts her eyes to meet his. LISA watches them.

I see what you mean.

LISA

How's Gloria?

JIM

Let's not get into that now.

MICHAEL

Get into what? Who's Gloria?

LISA

Are you married?

RITA

No, I'm not married. It's nothing, just forget it.

MICHAEL

Oh come on guys, you're not gonna leave us hanging are you?

LISA

JIM rises and walks up to MICHAEL.

JIM

Yeah Mikey, tell them the story.

JIM stares MICHAEL in the eye  
for a few moments then moves  
to the counter.

JIM (continued)

Sure, I understand you feeling a little shy talking about  
personal matters in front of two lovely strangers. I'll  
tell it then.

MICHAEL

Come on Jim, what's the point?

JIM

The point is I trusted you and you stabbed me in the back.

RITA

He's right Jim, maybe we shouldn't be hearing about this.  
Besides, it's about time to get to work.

LISA

Come on Michael, we better complete this tour before it's  
time to open the floodgates.

#### Scene four

SETTING: A boardwalk ten miles north of the clinic. A  
string of apartments line one side of the  
boardwalk, beach the other side. Further up the  
path, on the beach side is a bench.

RISE: MICHAEL and RITA walk along the boardwalk headed  
in the direction of the bench.

RITA

Do you like your new apartment?

MICHAEL

Well, it's a better view out here than the apartments near  
the clinic, plus it's closer than Roxbury Heights.

RITA

I'm glad you decided to take the one downstairs from me.

MICHAEL

I'm not completely convinced that's such a good idea.

What's not to know?

RITA

I like things simple, no complications, it's better that way.

MICHAEL

What's that suppose to mean?

RITA

With you so close by, I'm afraid things might get complicated. I don't want you to grow too dependent on me and start having certain expectations.

MICHAEL

Dependent? I don't think I'm the dependent type. I've been doing pretty good on my own. Besides, what makes you think I expect anything from you?

RITA

Now don't try to play innocent. You know you felt something the moment our eyes met in the lunchroom.

MICHAEL

You're pretty sure of yourself, aren't you?

RITA

Why not? Am I wrong?

MICHAEL

Is it so wrong for a girl to go after what she wants?

RITA

I didn't say it was wrong, it might just get complicated.

MICHAEL

Don't worry, I've had to deal with your type before.

RITA

Oh, now I'm a type. I guess I deserve that. So, what type am I?

MICHAEL

I'd say the I want my cake and I want to eat it too type. Of course it's just a theory.

RITA

Of course.

MICHAEL

RITA  
So Casanova, what's the story behind you and Jim?

MICHAEL  
I thought you didn't want to hear it?

RITA  
That was then, this is now.

RITA sits on the bench and  
looks attentively.

MICHAEL  
Well, Jim and I were roommates back in Med. School. We had  
a real healthy competition going on; it pushed us to the  
top of our class. In the process we became really good  
friends.

RITA  
So what happened to this really great relationship?

MICHAEL  
In a word, Gloria. You see we started our internship at  
Saint Anne's. Life was good; we were actually working  
along side some of the doctors we idolized. It was a whole  
new world, and just in time. We were pretty burnt out on  
the Med. School cycle, classes, labs, study, classes, labs,  
study. I didn't mention eating and sleeping did I?

RITA  
No.

MICHAEL  
Good, because there wasn't much time for that.

RITA  
Enough drama, back to the story.

MICHAEL  
Okay, so besides that, there wasn't much time for dating  
either. But then here we were at Saint Anne's, faced with  
hundreds of beautiful women everyday.

RITA  
Alright, maybe this was a bad idea. I don't think I want  
to hear this anymore.

MICHAEL  
So, I'm making the rounds, you know enjoying the variety.

RITA

Okay Michael, I can fill in the rest. Where does Gloria come in?

MICHAEL

Oh yeah, Gloria. Well, you see, Jim started dating Gloria a couple of months after we came to the hospital. It started out just Friday nights, then long phone calls during the week, eventually they were spending entire weekends together and several nights a week if it fit into their schedules. I tried to tell him to slow it down, but he was gung ho. He even proposed a couple of times.

RITA

I think that's sweet. He was aggressively pursuing the woman he loved.

MICHAEL

Yeah I guess so, but the time wasn't right. He was too young to be tying himself down, and obviously so was she.

RITA

And how did you come to that conclusion?

MICHAEL

Let's just say Gloria was looking for a little more adventure in her life than Jim could provide.

RITA

And I suppose you felt obliged to provide it for her?

MICHAEL takes RITA by the hands and lifts her from the bench. HE places his arm around her and they begin walking back the way they came.

MICHAEL

Enough of that. Why don't we head back to my new apartment and watch the sunset from my balcony? Then we can have an adventure of our own.

RITA

But your apartment is bare; you don't even have any electricity yet.

MICHAEL

What's an adventure without a few risk and inconveniences?

Scene five

**Setting:** It's morning outside the Plaza Apartments, directly across King Boulevard from the Clinic. It is situated next to an alley, which separates it from the Wave Motel.

**Rise:** The remaining few prostitutes begin to disband. Among them is TONYA DUPREE. SHE is a very attractive black girl, scantily dressed and overly made-up. SHE walks toward the front door of the apartment building.

TONYA  
It's time for me to clock out; I'll see you girls tonight.

PROSTITUTE #1  
I hear you girl.

PROSTITUTE #2  
Bye. I'm out of here too.

PROSTITUTE #3  
See ya.

TONYA goes through the entrance and then into her own apartment. SHE cleans herself up and changes into jeans and a sweatshirt. SHE then lays down on the sofa and begins to drift off to sleep.

SOUND: Knock on the door.  
TONYA sits up quickly looking startled.

SOUND: Knock on the door.

BRIDGET  
Come on Tonya, open the door. I know you're in there.

TONYA stumbles groggily to the door to open it.

TONYA  
Okay, okay, hold on I'm coming. Who is it?

It's me! Open the door.

BRIDGET

It's BRIDGET MARTIN, 19.  
SHE'S a petite white girl  
with blond hair that hangs  
midway down her back. It is  
parted on the right so that  
it swoops over the left side  
of her face concealing some  
bad looking bruises. TONYA  
releases the locks and opens  
the door. BRIDGET comes  
right in and plops down on  
the couch.

Bridget? What are you doing here so early?

TONYA

You have some coffee?

BRIDGET

Sure.

TONYA

TONYA goes into the kitchen  
and fills the kettle, then  
returns to the living room.

You still haven't answered my question.

TONYA (continued)

BRIDGET lifts her head and  
brushes her hair from her  
face. The left side of her  
face is swollen and  
discolored.

Oh my God! Girl what happened to you?

TONYA (continued)

TONYA goes back into the  
kitchen and returns with a  
bowl of ice cubes and a  
towel. SHE wraps some of  
the ice cubes in the towel.

Some guy wanted to play rough, except I guess he wasn't

BRIDGET



BRIDGET (continued)  
playing. The more I begged him to stop, the crazier he got.

SHE begins to cry.

BRIDGET (continued)  
I grabbed my stuff and locked myself in the bathroom, then climbed out the window.

TONYA  
Good girl. Now hold this against your cheek.

BRIDGET  
I didn't think I was going to get out of there alive.

TONYA holds BRIDGET'S hand  
and wipes the tears from her eyes.

TONYA  
Girl, you need to get off the street; it's too dangerous. Go home Bridget, you're only nineteen.

BRIDGET  
I can't go home. My stepfather's no better than these johns. At least out here I get paid.

TONYA  
Then get yourself a real job. There's no future in being on your back.

BRIDGET  
Yeah, I know, but what can I do besides this and flippin' burgers? And you know what fast food pays. Its no way I can live on that.

TONYA  
You're young, go back to school. You can make something of your life.

BRIDGET  
School? Are you serious? I had a hard enough time with high school, and didn't finish that. It's a hopeless situation Tonya. How many girls do you know that ever made it off the street?

SOUND: Kettle whistling.

TONYA  
It's only hopeless if you believe it is. Keep saying it  
and you'll believe it.

TONYA goes into the kitchen  
to turn off the flame  
underneath the kettle. SHE  
returns with cups filled with  
boiling water, instant  
coffee, sugar, cream and two  
spoons on a tray.

TONYA (continued)  
Here, you make it however you like it.

BRIDGET  
You just don't understand.

TONYA  
No, I think I understand very well.

THE ONLY WAY OUT IS UP (TONYA AND BRIDGET)

(Tonya)  
I KNOW YOU'RE FEELING SCARED AND ALL ALONE,  
DON'T KNOW WHAT YOU SHOULD DO.  
I KNOW YOU WISH YOU COULD GO BACK HOME,  
BELIEVE ME GIRL, I WISH I COULD TOO.  
BUT LIFE DOESN'T ALWAYS DEAL US  
THE CARDS WE HAVE IN MIND.  
I'M SURE THAT YOU WOULD PROBABLY CHANGE YOUR LIFE  
IF SOMEHOW YOU COULD GO BACK IN TIME.  
BUT MY MAMA SHE ALWAYS TOLD ME  
IF YOU DIG YOURSELF A HOLE,  
THEN THE ONLY WAY OUT IS UP,  
THE ONLY WAY OUT IS UP.

I WAS ABOUT YOUR AGE  
WHEN I CAME TO THE STREET.  
THEY USE TO GIVE ME SO MUCH MONEY THEN,  
'CAUSE THEY LIKE IT WHEN YOU'RE YOUNG AND YOU'RE SWEET.  
I THOUGHT I KNEW WHAT I WAS DOING  
TRYING TO MAKE THINGS ALRIGHT.  
BUT MOST THINGS IN LIFE AREN'T AS CERTAIN  
AS THE DAY TURNING TO NIGHT.  
SO WHEN YOU HAVE BEEN KNOCKED DOWN  
BY LIFE'S CRUSHING BLOWS,  
REMEMBER, THE ONLY WAY OUT IS UP,  
THE ONLY WAY OUT IS UP.

(Bridget)  
I DON'T KNOW IF I CAN DO IT,  
LOOKING BACK CAN BE SO HARD.  
LIVING AT HOME WASN'T EASY,  
BESIDES, I LIKE IT OUT HERE ON THE BOULEVARD.

(Bridget)  
MY MAMA TRIED TO MAKE UP FOR HIS ABSENCE,  
(Tonya)

AND YOU KNOW MY DADDY TRIED.

(Bridget)  
BUT AFTER MY DADDY LEFT US,  
(Tonya)

AFTER MY MAMA DIED,  
(Tonya & Bridget)  
FILLIN' IN DOESN'T ALWAYS MAKE IT BETTER,  
IT CAN'T ALWAYS FULFILL THE NEED.

(Bridget)  
MY STEPDADDY TOOK MORE LOVE THAN I COULD GIVE,  
(Tonya)

AND MY DADDY HAD TOO MANY MOUTHS TO FEED.  
(Tonya & Bridget)  
SO I CAME HERE IN SEARCH OF AN ANSWER  
(Bridget) (Tonya)  
AND SOON I'M GONNA BE RICH. INSTEAD I FELL IN A DITCH.

(Tonya)  
GET REAL, THE ONLY WAY OUT IS UP.  
THE ONLY WAY OUT IS UP.

(Bridget)  
TONYA I'M NOT YOU AND I'M GOOD AT WHAT I DO.  
(Tonya)  
LOOK AT YOURSELF, YOU'LL LAST A YEAR MAYBE TWO.  
(Tonya & Bridget)  
THE ONLY WAY OUT IS UP,  
THE ONLY WAY OUT IS UP.

TONYA  
A few more months Bridget and I'm out.

#### Scene six

Setting: Le Bontemps Restaurant, night. It's very elegant  
and romantic. Candles light the tables and  
classical music plays softly in the background.

Rise: JIM sits at a table for two sipping a glass of

wine. LISA stops inside the entrance and looks around the room.

MAITRE D'

Are you alone Madam?

LISA

No, I'm meeting someone, thank you.

JIM spots her, stands, waves his hand in her direction and calls out to her.

JIM

Lisa, Lisa.

SHE makes her way to the table. JIM pulls out her chair to seat her.

JIM

I'm glad you could make it. I took the liberty of ordering for you, porterhouse, baked potato, steamed vegetables and a salad. I hope that's okay?

LISA

That's fine.

A WAITER approaches carrying a bottle of wine.

WAITER

The house wine, or would you like to see our wine list Madam?

LISA

No, the Chablis is fine.

HE pours her wine.

WAITER

Would you care for another monsieur?

JIM

Yes, thank you.

HE pours his wine. LISA looks around the room and seems distant.

JIM (continued)  
Is everything alright? You seem far off.

LISA doesn't answer.

JIM (continued)  
Is it the restaurant? You don't like it? We can go  
somewhere else if you like. I'll just send the food back.

LISA glares at him with icy  
coldness, but remains silent.

JIM (continued)  
That's it, the food. You don't have to eat what I ordered.  
I'll call the waiter over and you can reorder. Waiter.

WAITER  
Oui Monsieur?

JIM  
The lady would like to reorder. Could you bring us a menu?

LISA  
That won't be necessary, I'm perfectly satisfied. Thank  
you.

The WAITER departs. LISA  
takes a gulp of wine and  
looks at JIM with tears  
welling up in her eyes.

JIM  
Okay, what's wrong Lisa?

IS IT ME? (LISA AND JIM)

(Lisa)  
IS EVERYTHING ALRIGHT? HE MUST BE JOKING.  
HE WOULDN'T ASK IF HE COULDN'T READ MY EYES.  
IN A DISTANT WORLD I CHOOSE AS REFUGE,  
RATHER THAN TO LISTEN TO ANYMORE OF HIS SILLY LIES.

HE WANTS TO KNOW WHAT'S WRONG.  
WHAT'S WRONG IS US.  
THIS PICTURES NOT THE WAY IT OUGHT TO BE.  
CAN'T HE FEEL  
THAT THERE'S SOMETHING WRONG  
WITH THIS RELATIONSHIP OR COULD IT JUST BE ME?

JIM (continued)  
Is it something I've done?

LISA  
Is it something you've done? Oh, that's classic. Don't be ridiculous. Look at this place. It's pretty obvious you know how to wine and dine a lady. Isn't that what we all want? Let me see that charming smile that makes me feel like I'm someone special.

JIM  
Don't be sarcastic.

(Lisa)  
I'M SORRY YOU'RE ABSOLUTELY RIGHT,  
THIS TIME I MUST ACCEPT THE BLAME.  
I DID WHAT I SAID I'D NEVER DO,  
I ALLOWED MYSELF TO PLAY THE FOOL AGAIN.

(Jim)  
LISA, STOP PLAYING GAMES WITH ME.  
IF THERE'S A PROBLEM THEN PLEASE BE STRAIGHT.

(Lisa)  
THERE'S A GAME THAT'S BEING PLAYED,  
BUT I'M JUST THE PAWN THAT'S BEING USED FOR BAIT.

(Jim)  
WHAT IS THIS ALL ABOUT?

(Lisa)  
MICHAEL!

(Jim)  
WHAT DOES MICHAEL HAVE TO DO WITH US?

(Lisa)  
YOU TELL ME JIM; IT'S YOUR GAME OF REVENGE.

JIM  
This is crazy Lisa.

LISA  
Is it? Before he came you didn't pay me any attention. You think he wants me, don't you? You've decided to use me to get back at him. That's it isn't it?

JIM envelops her hand in his,  
then brings them to his lips.

HE kisses them softly.

JIM

Look Lisa, I didn't mean for you to get hurt.

LISA snatches her hand away.

LISA

Damn you Jim! Why couldn't you tell me that it wasn't true? Why didn't you just say I was over reacting? You could have lied to me!

Crying uncontrollably, SHE grabs her purse and shawl and makes her way towards the exit. JIM jumps to his feet to stop her, but only manages to pull the tablecloth in the process, spilling wine all over himself.

JIM

Lisa, Lisa wait!

The WAITER approaches with their salads.

WAITER

Your salads, sir.

### Scene seven

Setting: King Boulevard in front of the Plaza Apartments, late afternoon.

Rise: TONYA, with her book bag attached to her back, walks up and stops in front of the entrance. SHE looks up and down the street in disgust, then enters. SHE finds Bridget unconscious outside her door.

TONYA

Oh my God, Bridget, Bridget!

SHE unlocks the door and drags BRIDGET to the couch.

Come on Bridget, talk to me.

TONYA (continued)

TONYA runs to the kitchen and returns with a wet towel. SHE wipes BRIDGET'S face then places the towel on her forehead.

Wake up Bridget, please wake up!

TONYA (continued)

SHE wipes tears from her own eyes.

Don't worry baby, everything's going to be alright. I'll be right back.

TONYA (continued)

TONYA runs from the building and heads to the clinic just as MICHAEL is coming out. HE is dressed in his white lab coat and carrying his medical bag.

Help me, please help!

TONYA (continued)

I'm sorry, the clinic is closing for the day. Perhaps you can . . .

MICHAEL

No, you have to come now!

TONYA

TONYA grabs MICHAEL'S arm and begins to pull him. MICHAEL jerks his arm away.

Are you crazy? The only place I'm going is home. The clinic opens tomorrow morning at eight.

MICHAEL

HE tries to walk away, but TONYA grabs his arm again.

My friend is dying. You have to help her, please, before

TONYA



it's too late!

TONYA (continued)

Dying? Where?

MICHAEL

TONYA

In my apartment right across the street. Come on, hurry!

SHE drags MICHAEL part of the way, then runs ahead with him following her to her apartment.

TONYA (continued)

There on the couch, please do something.

MICHAEL moves to the couch and sits on the edge next to BRIDGET. HE opens his bag and begins checking her vital signs.

MICHAEL

She's alive. Her breathing is shallow, blood pressure low, pulse slow.

TONYA

What's wrong with her?

MICHAEL

Bring me a blanket, her body temperature is low also.

TONYA

There's one right behind you on the arm of the couch.

MICHAEL spreads the blanket over her. HE lifts her eyelids and shines a light into one, then the other.

MICHAEL

What were you guys doing in here?

TONYA

What do you mean what were we doing? I just got home, I found her at my door, brought her in, and went for help.

What's her name? MICHAEL

Bridget. TONYA

Bridget. MICHAEL  
Bridget, can you hear me? She's totally  
unresponsive. Was she unconscious when you found her?

MICHAEL takes out a cell  
phone from his pocket and  
dials 911.

Yes. What is it? TONYA

This is Doctor Michael Mason from the Langston Community  
Clinic. I need an ambulance ASAP, drug overdose. MICHAEL

Overdose? TONYA

White female, mid-twenties . . . MICHAEL

She's nineteen. TONYA

Make that nineteen, petite, approximately a hundred ten  
pounds. It's the Plaza Apartments directly across the  
street from the clinic, apartment number . . . MICHAEL

Two ten. TONYA

Apartment number two ten. MICHAEL

HE closes the phone and  
returns it to his pocket.

They're on their way; it's just a couple of blocks over. MICHAEL (continued)

TONYA  
I've never known Bridget to do any kind of drugs. Some of the other girls smoke a little weed, but not her.

MICHAEL  
It doesn't appear to be marijuana, more likely barbiturates or something similar like Quaaludes.

TONYA  
What? I can't believe that.

MICHAEL leans over and checks her vital signs again. HE makes some notations on a small pad.

MICHAEL  
Are you roommates?

TONYA  
No, just friends. I suppose I've been a kind of big sister to her.

TONYA walks to the window, searching the streets for an approaching ambulance. SHE nervously shakes her leg and nibbles at her thumbnail.

MICHAEL  
How'd she get these nasty bruises?

TONYA  
Ah, I think she fell or something.

MICHAEL  
That's odd, they only appear to be on her face, not very typical of a fall. Is she keeping some bad company?

TONYA  
I really don't see why this is important. Shouldn't you be doing something for her?

MICHAEL  
I am. I'm trying to determine if there was a reason for her suddenly taking a mouth full of pills.

TONYA  
I'm sorry for snapping at you. Where are they? Why are

they taking so long?

TONYA (continued)

MICHAEL

Just relax, they'll be here soon. She's doing okay. Her conditions fairly stable.

TONYA

What does that mean?

MICHAEL

It means even though her vital signs have slowed, at least they're not erratic. She's going to be alright.

HE joins TONYA at the window.  
HE reaches for her arm with one hand and lifts her head with the other.

MICHAEL (continued)

She'll be transported to Saint Anne's. I have friends there. I'll make sure she's well taken care of.

TONYA manages a smile.

SOUND: Siren of the approaching ambulance.  
SHE turns back to the window.

MICHAEL (continued)

Here they come.

TONYA grabs her coat from the back of a chair and heads to the door.

TONYA

I'll go down and show them in.

MICHAEL returns to BRIDGET'S side and rechecks her vital signs. HE pulls a billfold from her shirt pocket and looks through it. TONYA returns with two PARAMEDICS. THEY'RE carrying a stretcher and each has a plastic case of medical supplies. THEY set up position around

the couch. One pulls out a  
squelching two-way radio  
while the other opens a case.  
MICHAEL and TONYA stand close  
by.

PARAMEDIC #1

You're Doctor Mason?

MICHAEL

Yes I am. I've written down all by observations since I  
arrived.

MICHAEL hands him a piece of  
paper. PARAMEDIC #1 looks it  
over then turns to PARAMEDIC  
#2.

PARAMEDIC #1

This is all we need. Let them know we're on our way.

PARAMEDIC #2 talks into the  
two-way radio.

PARAMEDIC #2

We have a white female age nineteen. Bridget Nicole  
Martin, possible barbiturate overdose, stable condition.  
We're ready to transport; I'll radio you again when we're  
en route.

THEY lift BRIDGET onto the  
stretcher.

PARAMEDIC #1

What insurance does she have?

TONYA

I can't believe this. She's dying and your only concern is  
insurance?

PARAMEDIC #1

I'm sorry ma'am, but we have to know how this is going to  
be paid for.

TONYA shakes her head in  
disbelief.

TONYA

Her parents live in Roxbury Heights, I'm sure they will

TONYA (continued)  
take care of it. I'll see if I can contact them.

PARAMEDIC #1

But . . .

MICHAEL  
Don't worry about it now, just get her to the hospital,  
it'll be taken care of.

MICHAEL signs the paper work,  
then pulls out his cell  
phone. HE dials the  
hospital. The PARAMEDICS  
leave with BRIDGET.

MICHAEL (continued)  
Nurse Thatcher please . . . Yeah Gloria, it's Michael . . .  
No, I'm sorry this is not a pleasure call. Who's on duty  
in ER tonight? . . . I have a friend being transported in,  
Bridget Martin. I need you to cut the red tape and have  
her taken care of immediately. We're trying to contact her  
parents . . . No, she's not a girlfriend. Just do this for  
me alright? . . . Thanks, I'll talk to you later.

MICHAEL walks over to TONYA.

MICHAEL (continued)  
They'll take of her, don't worry Miss ah . . . That's  
funny, I've been here all this time and I don't even know  
your name.

TONYA  
Oh, I'm sorry, my names Tonya, Tonya Dupree.

SHE extends her hand and  
smiles.

TONYA (continued)  
Thank you very much for your help doctor.

MICHAEL  
Please, call me Michael. I'm pleased to meet you Miss  
Dupree. Sorry it wasn't under better circumstances.

TONYA  
You needn't be so formal, just Tonya's fine. I hope I  
didn't mess up your evening dragging you up here.

MICHAEL  
Absolutely not, I met you didn't I? Besides the night is young.

TONYA blushes.

TONYA  
I better head down to the hospital.

MICHAEL  
Actually, you won't be able to see her tonight. You might as well get some rest and go in the morning.

TONYA follows MICHAEL to the door.

MICHAEL  
You don't mind if I check back tomorrow night and see how things went?

TONYA  
No, of course not.

TONYA opens the door.

MICHAEL  
Good night Tonya.

TONYA  
Good night Michael.

SHE closes the door behind him and smiles.

#### Scene eight

Setting: Clinic break room, afternoon.

Rise: JIM and LISA in front of the counter talking.

JIM  
Lisa will you please listen to me?

JIM grabs LISA by the arm as SHE begins to walk away.

JIM (continued)  
Please?

LISA

I really don't think this is the time or place for this conversation.

JIM

Where else are we going to talk? You won't answer my calls. You have every right to be upset . . .

LISA

You're damn right!

JIM

Please, just give me a moment.

LISA looks into his eyes and takes a deep breath. SHE pulls her arm away from his grasp then sits at the table in front of her half eaten lunch. SHE takes a drink from her soda. JIM comes to sit next to her.

LISA

No, you sit over there. Let's keep the table between us.

JIM backs away.

JIM

Okay.

HE takes the seat across from her. RITA steps into the break room.

RITA

Is everything alright in here?

LISA looks up with tears starting to fill her eyes.

LISA

Yeah, everything's fine.

RITA

Sure didn't sound like it. We could hear your voices all the way out front.

RITA looks at JIM, but he



avoids her gaze, then back at LISA. LISA tries to smile, but instead tears roll down her face. RITA takes a seat next to her and wraps her arm around her shoulder.

RITA

Come on baby, it's okay.

JIM

Rita! She said everything's fine, now can you please leave and let us work out our own problems.

RITA

Do you really think this is the appropriate place to be working on your personal relationship?

JIM

You should talk. Ever since Michael got here, you've been walking around like some lovesick puppy.

RITA

Excuse me!

LISA

There it goes again, your undying obsession with Michael!

MICHAEL enters the break room and all turns silent. He looks at them suspiciously.

MICHAEL

I hope I'm not disturbing something, but I don't remember signing on to run this clinic single-handedly.

RITA

Jim's on his way out, we need a few more minutes.

MICHAEL

I really need Lisa to assist me.

RITA

Another minute or two Michael, please.

MICHAEL notices LISA'S face.

MICHAEL

Okay, just don't be too long.

JIM gets up to leave. HE stops at the door, then looks back at LISA. THEY make eye contact, then SHE hangs her head down until HE'S gone.

RITA

What's going on with you two. I thought this was the beginning of something good.

LISA

It was. I mean I thought it was too.

RITA

So what happened?

LISA

Michael.

RITA

What does Michael have to do with you two? You're not interested in him are you?

LISA

Oh no Rita, that's not it. You know I'd never do anything like that to you.

RITA

Well, I'm not sure you'd be doing anything he's not already doing. So, what's the story?

LISA

It's some personal vendetta. Remember the day Michael arrived and Jim started in on him about some nurse they knew?

RITA

Oh, the Gloria thing.

LISA

He's told you all about it hasn't he?

RITA

More than I wanted to hear.

LISA

So Michael really is a dog.

RITA

Well, I don't think it was completely his fault.

LISA

Oh, of course not, I wasn't implying . . . I mean I didn't mean . . .

RITA

It's okay, I know what I'm dealing with.

LISA

Anyway, Michael's definitely not completely to blame for what's going on between us. Jim is driven by the idea of getting revenge. He seems to think, based on this one incident, that Michael is out to destroy his life. It's so unlike him to behave this way.

RITA

I know. He's usually so compassionate and caring. Michael must have really got to him.

LISA

What I don't understand is if he's been hurt so bad, why would he want to hurt me? How could he use me just to get at Michael?

RITA

Is that what this is about? I can't believe he would hurt you on purpose. It's like you said, he's obsessed with this thing; he's not thinking properly.

LISA

That's what he says; it wasn't intentional. Intentional or not, it still hurts. Why does this crap always happen to me? Do I have a big sucker sign stuck to my back?

RITA

You like him a lot don't you?

LISA

I thought so, or at least the person he was.

RITA

Then help him get over this thing so you can have the old Jim back.

THEY squeeze hands, then hug.  
RITA stands.

RITA (continued)  
Why don't you finish your lunch and get yourself cleaned up. I'll go back out front before Michael freaks.

LISA  
Thanks Rita.

RITA  
Por nada.

RITA returns to the front desk.

Scene nine

Setting: TONYA'S apartment, evening.

Rise: TONYA sits on her couch, with books all around her, TV on, doing her homework. SOUND: Michael knocks at the door.

TONYA  
I'm coming.

TONYA gets up and heads to the door.  
SOUND: MICHAEL knocks again.

TONYA (continued)  
Alright, I said I'm coming.

TONYA swings the door open.

TONYA (continued)  
Oh doctor, what are you doing here?

MICHAEL  
I told you to call me Michael, and if you remember I told you I'd stop by this evening.

TONYA  
That's right, you did. Please come in.

MICHAEL enters and TONYA closes the door, then moves towards the couch.

TONYA (continued)  
Excuse the junk, I was just studying.

SHE clears the books from the couch.

TONYA (continued)  
I suppose I don't qualify for the good housekeeping seal. Have a seat. Let me take your jacket.

MICHAEL  
That's okay. I'll just set it here. So, how's Bridget doing?

TONYA  
Much better. I meant to stop by the clinic earlier to thank you for all you did.

MICHAEL  
That wasn't necessary. Do you know if she's going back to Roxbury Heights with her parents?

TONYA picks up the remote and clicks off the TV.

TONYA  
No, I don't think she is. I'm trying to convince her to stay here with me.

MICHAEL  
That's odd.

TONYA  
What? Wanting her to stay here?

MICHAEL  
No, I mean her parents. They took care of the medical expenses, but didn't take her home. Is she living with a boyfriend or someone?

TONYA  
Getting a bit personal, huh doc?

MICHAEL  
I'm sorry, I was just trying to understand, I mean with her being so young.

I know what you mean.

TONYA

TONYA gets up and walks to the kitchen.

Care for something to drink?

TONYA (continued)

No thanks.

MICHAEL

She lives alone, in a little room smaller than mine, if you can imagine that. It's not very safe, but she manages to get by. She's become friends with most of the alcoholics and drugies in the neighborhood, so who's to bother her?

TONYA returns with two glasses of white wine.

Here, I don't like to drink alone, at least not when I have company.

TONYA (continued)

Thank you.

MICHAEL

Anyway, her parents are bankers, so they really don't care about her.

TONYA

I don't understand. What does their occupations have to do with how they feel about her?

MICHAEL

No, bankers is just what I call it. You know, you have those parents who think they can solve all their kid's problems with money. It starts off with, wash the dishes, here's a dollar, take out the trash, here's a dollar, make your bed, here's a dollar. Then it's, the other girls don't like you, here's ten dollars, you didn't make the cheerleading squad, here's twenty, did you get rained on coming home from school, let's go buy you a car.

TONYA

MICHAEL takes a sip of his wine.

Now I understand.

MICHAEL

How's the wine?

TONYA

Fine.

MICHAEL

It's been sitting in the refrigerator for a little over six months. Bridget bought it for my birthday. We had half a glass each.

TONYA

TONYA takes a drink.

She just wants them to love her.

TONYA (continued)

Yeah, I know.

MICHAEL

Anyway, Doctor Michael, what really brings you by?

TONYA

I don't know what you mean.

MICHAEL

TONYA pulls her legs up on the couch sitting Indian style.

You're an educated man. I'm sure I didn't make the question too difficult. I presume you called the hospital since you knew that Bridget's parents had paid the bill. So, I also suppose you knew how she was doing as well. Which leads me to believe that you had other motives for this visit.

TONYA

I guess you got me.

MICHAEL

Feeling a little embarrassed, MICHAEL takes another drink. HE sets the glass down and picks up one of TONYA'S books.

MICHAEL (continued)

Going to the State University?

TONYA

Yeah.

MICHAEL

So what are you studying in school?

TONYA

Sociology.

MICHAEL

That's interesting. You're planning on a career in social work?

TONYA

Eventually. First, I'm just interested in figuring out what makes you men tick.

MICHAEL

Then maybe you should have gone into psychology.

TONYA

I've taken several psychology classes, with Freud and all his sexual hang-ups. To me, psychology seems too one-dimensional. You know what I mean? It's too centered on the person to see the person.

MICHAEL

Oh like the 'you can't see the woods for all the trees'.

TONYA

Yeah, exactly. It's like this movie I saw one night. These detectives were trying to find this killer. They had one good suspect, he fit the psychological profile of a serial killer, but they didn't have any tangible evidence. So, one of the cops decides to start checking through his trash. Everyday he's there going through what the man throws out. His partner's starting to think he's weirding out on him or something. So, finally he asks him what's he looking for. He says, you want to know what a man's like, look through his trash. So I figure, this is a man's world, at least that's what I'm told, and if you look around you Michael you have to admit there's a lot of trash out here. I've been digging through it all my life, maybe one day I'll figure you guys out.

MICHAEL laughs.



MICHAEL  
That's good. You'll be a millionaire.

TONYA  
Yeah right.

TONYA laughs. Her laugh turns into a cough that gets progressively worse.

MICHAEL  
Are you okay?

TONYA continues to cough, but nods her head. SHE reaches for her glass and takes a gulp of wine. Finally, the cough subsides and SHE takes a deep breath.

TONYA  
I'm fine now.

MICHAEL  
How long have you had that?

TONYA  
Not long. It's just a bug or something.

MICHAEL  
I think you should come by the clinic and let me check you out.

TONYA  
Yeah, I bet you'd like to check me out.

MICHAEL  
We don't need to go to the clinic for that, but that's not what I meant and you know it. That cough doesn't sound so good.

TONYA  
Really I'm fine, but if it gets worse I promise I'll come on by.

TONYA stands.

TONYA (continued)  
Alright doctor, I think it's time for you to go.

MICHAEL gets up.

MICHAEL

Did I say something to offend you?

TONYA

Hmm, let me think. No, it's just time for me to get ready for work so I can pay for this wonderful education I'm getting.

TONYA leads him to the door.

TONYA

You never did answer my question.

SHE opens the door; MICHAEL puts his coat on.

MICHAEL

What's that?

TONYA

Why did you really come by?

MICHAEL

To see you.

TONYA

Just as I thought.

MICHAEL

Can I see you again?

TONYA

I'm pretty busy you know, but you are kind of cute.

SHE walks over to the couch and returns with a piece of paper SHE tore from a tablet. SHE writes her phone number on it.

TONYA (continued)

Give me a little while to think about it, then give me a call.

SHE hands him the paper.

MICHAEL

I will be calling, so don't think too long. Good night.

TONYA

Good night Michael.

SHE closes the door, looks at her watch, then rushes off into her bedroom.

Scene ten

Setting: Daytime at the front desk of the clinic.

Rise: RITA is on the phone. An elderly gentleman comes up to the desk and waits patiently; it's WILLIAM.

RITA

Yes, so your appointment is for next Thursday at ten with Doctor Clark . . . Okay . . . Bye, bye.

SHE hangs up the phone.

RITA (continued)

I'm sorry to keep you waiting sir.

SHE shoves a clipboard with a cheap black pen attached by a dirty white string in front of WILLIAM.

RITA (continued)

Fill in your name, time of arrival, and why you need to be seen. Do you have Medicare?

WILLIAM

No, I . . .

RITA reaches for another clipboard.

RITA

Then completely fill out these forms to request a type of billing.

WILLIAM

No, I'm not here for any malady; I would like to see Doctor Mason.

RITA

Do you have an appointment to see Doctor Mason?

SHE picks up still another clipboard with a computer printout on it to check for appointments. WILLIAM fills in his name on the first clipboard.

WILLIAM

I'm afraid you won't find my name on that sheet.

HE puts down the pen and pushes the clipboard with the sign-in sheet back to her. SHE looks at the sheet.

RITA

Well, Mister . . . Mason?

WILLIAM

Yes, I'm Michael's father.

RITA

Oh, I'm so sorry Doctor Mason. I should have recognized you.

WILLIAM

That's quite alright. I suppose I don't get out this way very often.

RITA

He's in with a patient right now, but I'll go in and let him know you're here.

WILLIAM

Thank you.

Just as RITA opens the door leading to the rooms, MICHAEL, LISA, and his elderly arthritic patient, MRS. COLLINS, are coming out.

MICHAEL

Perfect timing Rita. Could you make a follow up appointment for Mrs. Collins, while Lisa helps her out?

RITA

No problema, but . . .

MICHAEL

Now Mrs. Collins you be sure and take your medication at the first signs of any stiffness. Okay?

MRS. COLLINS

Oh, I will. Sometimes I can't even hold my cane.

MICHAEL

Well this medicine should help. And remember what I told you, if you want to get rid of that hip pain, just give me a call and I'll take you out dancing.

MRS. COLLINS

Oh doctor. You better save that applesauce for one of these young girls.

MICHAEL

See you in two weeks; take care of yourself.

MRS. COLLINS

Okay, bye now.

LISA leads MRS. COLLINS out.  
RITA leans over to MICHAEL  
and whispers.

RITA

By the way, I was coming to get you. You have a visitor; it's your father.

MICHAEL looks over at the far end of the desk and sees WILLIAM. HE removes his stethoscope from around his neck, sticks it into his pocket, then walks up to his father.

MICHAEL

Dad? What are you doing here?

WILLIAM

I thought I better come see about you since you haven't called.

MICHAEL  
Come on through, we can go in the back.

WILLIAM follows MICHAEL to  
the break room.

MICHAEL  
I'm sorry I haven't called, I've been pretty busy.

WILLIAM  
Yes, I suppose we've always been too busy for one another.

MICHAEL  
Would you like a cup of coffee?

WILLIAM  
Yes, thanks.

THEY head to the coffee maker  
on the counter.

MICHAEL  
No, you have a seat; I'll get it.

WILLIAM sits at the table.  
MICHAEL fills two cups and  
adds sugar and creme to both,  
then brings them to the  
table.

MICHAEL (continued)  
Here you go.

MICHAEL sits next to his  
father.

MICHAEL (continued)  
I hear you weren't well.

WILLIAM  
And still you didn't call?

MICHAEL  
I was planning to; I just hadn't got around to it yet.  
Besides, it couldn't have been that bad, you're up and  
around already. What was wrong?

WILLIAM  
Who said anything was wrong? I just decided to take a

couple of days off.

WILLIAM (continued)

That doesn't sound like you.

MICHAEL

People change.

WILLIAM

WILLIAM takes a drink from his cup.

This is a fairly decent brew.

WILLIAM (continued)

I can't take all the credit for that.

MICHAEL

How are you doing Michael? Are you still mad at me for sending you out here?

WILLIAM

Actually, I'm doing alright. You were right, I needed to get away.

MICHAEL

Get away from me you mean.

WILLIAM

No, just a complete change of environment so I could stand on my own.

MICHAEL

I'm glad to hear you say that, but you know you really didn't have to move out of the cottage.

WILLIAM

Yeah, I know, but where I am is much better. I don't have to worry about the commute; now I'm just a few minutes away from the clinic.

MICHAEL

Better than the cottage? I find that hard to believe.

WILLIAM

I admit, my place is not nearly as plush, but it's mine. Isn't that what you wanted for me, independence?

MICHAEL

WILLIAM

Yes, I suppose so.

MICHAEL

Well, it's what I want. It's about time I do something with my life. I figure I'll be back in surgery soon.

WILLIAM

Actually son, that's what I wanted to talk to you about. I saw how you talked with that patient out there, pretty impressive. And listen to you now, you sound so self-confident and determined. That's just what we need.

MICHAEL

Just what who needs?

WILLIAM

Me, the hospital. I want you to come back and head up the cardiology team.

MICHAEL

What? Father, have you been listening to me at all? For the first time in my life I have wants and needs that I'm willing to work for on my own. I don't want you to do anything for me. I want to do something for myself.

WILLIAM

I'm not doing it for you. I'm asking you to do this for me. Sam's moving to Maine near his daughter and grandchildren. There's no one else that has the talent you have.

MICHAEL

That's funny, a month ago talent wasn't enough, now it's the deciding factor.

WILLIAM

It's a major element, but not the deciding factor Michael.

MICHAEL gets up and walks to the counter. HE leans against it with his back to WILLIAM.

WILLIAM (continued)

I need you Michael.

MICHAEL turns around to face his father.



MICHAEL

You need me. Now that's a switch. For as long as I can remember it's always been me needing you.

HE takes a deep breath, then returns to his seat next to WILLIAM.

MICHAEL (continued)

I've been sending out resumes to the leading medical universities. I've received a couple of offers, but I'm waiting to hear from the rest before I make a decision. But I do know I'm not coming back.

HE walks back over to the counter and takes a sip from his coffee.

MICHAEL (continued)

The first day I got here, I looked down by the docks, down where the old pier use to be. Do you remember?

WILLIAM

Yes, of course.

MICHAEL

I thought about the last time we walked out there at the fall festival the year mama died. It's funny dad, I can remember all the sights and sounds, even the fragrances, yet I couldn't reconstruct mama's face. I could see her smile, and I could see her eyes. I suppose I saw all of her in fragments, like a Picasso, but I couldn't put them all together. She's gone dad; we can't bring her back. Holding on to me won't bring her back or release you of any guilt you may feel. I need you to let me get on with my life.

WILLIAM

You self-centered, arrogant little ass! It's always about you isn't it? Do you even look beyond your own nose?

WILLIAM tries to get up, but falls back into the chair.

MICHAEL moves forward to help him.

MICHAEL

Let me give you a hand.

WILLIAM holds up his hand in

resistance and catches his breath.

WILLIAM

I can manage.

LISA enters.

LISA

Excuse me doctors. Michael you have a patient waiting to see you.

MICHAEL

I'll be right there.

WILLIAM pulls himself to his feet and looks into MICHAEL'S eyes.

WILLIAM

The only thing I'm guilty of is trying to do the best I could for you. I'm guilty of spoiling you rotten and turning you into the insensitive jerk you are today. If that's what you're referring to then yes, I do have feelings of guilt. However, I'm sorry to shatter your little egotistical world Michael, but this time it wasn't about you. I came for a hand out, not to give you a hand up. Goodbye.

WILLIAM heads out the back door.

MICHAEL

Father wait.

RITA enters the break room.

RITA

Daddy's gone?

MICHAEL

Yeah.

RITA wraps her arms around MICHAEL'S neck. One hand plays with the hair around his ear.

RITA

Lisa told me to remind you that you have a patient waiting to see you, but it doesn't look like an emergency to me.

SHE presses her body close to his and rises on her tiptoes, reaching for a kiss. MICHAEL takes her arms by the wrist and lowers them behind her back. HER eyes close in anticipation, instead HE walks to the table and picks up his cup.

MICHAEL

Coffee?

RITA

Coffee? Where'd that come from?

MICHAEL

I don't know; the moment just wasn't right.

RITA

The moment wasn't right? What's going on Michael?

MICHAEL

I guess it's my father. He comes in here and offers me a job, head of the cardiac surgical team. Can you believe that?

RITA

That's great, isn't it?

MICHAEL

First he exiles me, then I'm suppose to come running whenever he calls? I don't think so.

RITA

So you turned him down?

MICHAEL

Of course.

RITA

That's all very interesting, but what does it have to do with you not kissing me?

MICHAEL  
Why are you making such a big deal out of this? I was just preoccupied. You want a kiss here.

MICHAEL approaches, but SHE pushes him away.

RITA  
I don't need your charity, just the truth. This isn't just about Daddy. Something's changed; something's been different lately. Are you seeing someone else?

MICHAEL walks away, leaving his back to her.

MICHAEL  
I told you from the beginning Rita, no promise, no guarantees.

RITA  
Yes, I suppose you did.

RITA leaves out the room bumping into LISA as SHE returns to get MICHAEL.

LISA  
Michael, your patient.

MICHAEL  
Okay, I'm coming.

LISA  
Everything alright?

MICHAEL  
Yeah, sure.

MICHAEL places his cup on the counter and follows LISA out of the room.

#### Scene eleven

Setting: Living room, TONYA'S apartment in the early afternoon.

Rise: MICHAEL and TONYA enter the apartment. TONYA doesn't look well and moves quickly to the couch

to sit down.

TONYA

Could you bring me a glass of water; I need to sit down.

MICHAEL

Sure.

MICHAEL goes into the kitchen, finds a glass and fills it with water. TONYA sits on the couch with her head back trying to catch her breath. MICHAEL returns with the water.

MICHAEL (continued)

Here you are.

HE hands her the glass; TONYA takes a drink then sits the glass on the end table.

TONYA

Thank you Michael. I'm sorry we had to cut the date short, I just felt so weak. I still had fun.

MICHAEL takes her wrist and checks her pulse against his watch.

MICHAEL

I'm glad you did. And don't worry about the date, I have a feeling there's going to be many more of those.

TONYA

What are you doing?

MICHAEL

Just checking.

TONYA

Checking for what?

MICHAEL

I don't know, but there has to be a reason for the coughs, shortness of breath and fatigue. It's pretty obvious your resistance is down.

TONYA

I told you the other night I just caught a bug that's going around.

MICHAEL

Can I be the doctor?

TONYA

You can be anything you want if you try hard enough.

MICHAEL

You might be right, it's probably nothing, but still I'd like you to come by the clinic for a check up, free of charge.

TONYA

Hmm, one of the bennies of dating a doctor?

MICHAEL

Yeah.

TONYA gets up and walks to the window then turns to MICHAEL.

TONYA

What do you want from me?

MICHAEL

Whoa, that's a new one; I've never been asked that before.

TONYA

Well, I'm not naïve. I know I have what men want. The question is, is that all you want?

MICHAEL gets up and walks to the window.

MICHAEL

Is there a right or wrong answer to this question?

TONYA

Of course, isn't it always? There's only two choices, the truth or a lie. You just have to decide which one I want to hear.

MICHAEL paces back and forth with one hand behind his back and the other rubbing his

chin.

MICHAEL

Seeing that you appear to be very straightforward in the things you say, I'd have to assume that you expect an honest answer in return.

TONYA

Very good Sherlock. Are you sure you're not a detective?

MICHAEL

Hardly, especially when it comes to trying to detect what it is I'm feeling.

TONYA

And how's that?

TONYA walks back to the couch and sits down.

MICHAEL

Confused I guess. I've never met a girl quite like you before.

TONYA

There's your problem. You've been wasting your time with girls when what you've been looking for is a woman.

MICHAEL laughs and sits next to her.

MICHAEL

Yeah, I suppose that's true. But still, there's something different about you.

FOREVER YOURS (MICHAEL & TONYA)

(Michael)

I DON'T KNOW WHAT'S COME OVER ME,  
DREAMS COME TRUE, WHEN I'M WITH YOU,  
MY WHOLE LIFE'S BEEN REARRANGED.  
MY WORLD IS BRIGHT AND YOU'RE THE KEY,  
ALL IS NEW, FROM WHAT YOU DO,  
SEEMS EV'RYTHING HAS CHANGED.

THE STARS ARE BRIGHTER AND TWINKLE MORE  
THAN I EVER NOTICED BEFORE;  
EVEN THE TUNE THE SONGBIRDS SING,  
NO LONGER ARE AN ORDINARY THING.

(Michael & Tonya)  
FOREVER I'LL LOVE YOU, AND BE BY YOUR SIDE,  
THE WAY I FEEL, I CAN NO LONGER HIDE;  
FOREVER I'LL BE, FOREVER YOURS.

(Tonya)  
FEELS LIKE I'M WALKING ON AIR,  
CAN'T YOU SEE, I'M FANCY FREE,  
PUT ALL THE PAIN BEHIND.

IF I'M ASLEEP THEN DON'T YOU DARE,  
AWAKEN ME, JUST LET ME BE,  
BECAUSE IN THIS DREAM YOU'RE MINE.

THE TREES SEEM FULLER AND FLOWERS BLOOM  
IN COLORS SO VIVID AND BRIGHT;  
I HEAR THE ANGELS WHISPER YOUR NAME,  
AS I DRIFT OFF TO SLEEP EV'RY NIGHT.

(Michael & Tonya)  
FOREVER I'LL LOVE YOU, AND BE BY YOUR SIDE,  
THE WAY I FEEL, I CAN NO LONGER HIDE;  
FOREVER I'LL BE, FOREVER YOURS.

MICHAEL  
I think you're very enchanting.

HE leans over and kisses her.  
As the kiss begins to get a  
little more passionate, TONYA  
pushes him back until SHE is  
able to pry their lips apart.

TONYA  
Easy Romeo, that kind of thing can only lead to more  
confusion.

MICHAEL  
That's for sure.

MICHAEL gets up and walks to  
the other side of the room.

MICHAEL  
You have to work tonight?

TONYA  
No, I try not to do that on Sundays.



So, what exactly is that? MICHAEL

What? What do you mean? TONYA

I mean, I know you're a full-time student and you have some little part-time job to help make ends meet. What do you do? MICHAEL

It's nothing, just a job. TONYA

There's no need to feel embarrassed; I figure it's not your dream job. MICHAEL

TONYA turns away from him.

Can we just drop it; it's not important what I do. TONYA

Look Tonya, it's okay. I can understand you feeling a little intimidated with me being a doctor and you working at some bar. But it's alright. MICHAEL

TONYA quickly faces him.

Bar? Why do you say that? TONYA

MICHAEL moves around behind the couch.

The other day when I came to help you with Bridget, I took a billfold from her pocket to check her identification. Inside was a picture of the two of you all made up and dressed rather provocatively. So, I figured you were either going to a costume party or you must work as a waitress or something at a bar or club. MICHAEL

I do what I have to do. TONYA

It's nothing to be ashamed of. MICHAEL

TONYA  
I'm going to lie down for a while.

MICHAEL  
Hey, I'm sorry, I didn't mean to upset you.

TONYA  
Just forget it.

MICHAEL gets his coat and walks to the door. TONYA sits up.

TONYA  
You don't have to go.

MICHAEL  
I'll let you get some rest.

TONYA  
Stay with me until I fall asleep.

MICHAEL comes back and sits on the edge of the couch and holds her hand. SHE lies back down. HE looks down at her hands and notices a spot on her wrist.

MICHAEL  
What's this?

TONYA  
What?

MICHAEL pushes up her sleeve revealing several blemishes on her arm.

MICHAEL  
How long have you had these?

TONYA sits up and pulls her sleeve back down. MICHAEL grabs her other arm and lifts the sleeve, seeing more of the same.

Michael stop it!

TONYA

What are these?

MICHAEL

I don't know, some kind of allergic reaction or something.  
I don't know, you're the doctor.

TONYA

SHE climbs to her feet,  
pulling down the sleeve.  
MICHAEL follows her.

Allergic reaction to what? Are you taking some kind of  
medication? It doesn't look like . . .

MICHAEL

I don't know what it is! Could you please go now?

TONYA

Go? You just asked me to stay.

MICHAEL

Now I'm asking you to go.

TONYA

Why?

MICHAEL

Because I'm tired of playing a hundred questions. Besides,  
you've succeeded in making me feel ugly and embarrassed.

TONYA

I didn't mean to . . . I mean, it's me. You never have to  
feel embarrassed with me. Plus, I'm a doctor; I . . .

MICHAEL

I know who you are, and what you are. Now please go.

TONYA

SHE opens the door and begins  
coughing. MICHAEL brings her  
water.

No, I'm not leaving until you promise to come to the  
clinic. There's obviously something wrong and you know it.  
I care about you Tonya, and I just want to help.

MICHAEL

TONYA finishes the water then pushes him out the door.

TONYA

Okay, okay I'll come.

SHE closes the door. MICHAEL can be heard outside the door.

MICHAEL

Tomorrow Tonya. Do you hear me?

TONYA

Okay.

SHE bends over and coughs some more. SHE makes it back to the couch, wraps a blanket around herself and lies back down.

### Scene twelve

Setting: Clinic break room, morning.

Rise: LISA is at the sink putting water into a vase. A box of roses lay open on the table. RITA comes in as LISA is arranging the roses in the vase.

RITA

Wow! Second time this week and it's only Tuesday.

LISA

Yeah. Nice huh?

RITA

I'd say. So, you guys have made up?

LISA

Not yet, but if he keeps this up he might just wear me down.

THEY both laugh. JIM walks in looking serious.

JIM

I'm glad you two are in such a good mood.

MICHAEL enters through the back entrance.

JIM (continued)

Just in time Mike, I was just about to deliver the news.

MICHAEL

What news is that Jim, you still hate me?

JIM

No, I hate your whole family.

LISA

Jim!

MICHAEL sits his things down in a chair and gets a cup from the shelf.

MICHAEL

Say, that is news. Thanks for sharing it with us.

JIM

That's only part of it, they're closing the clinic.

LISA

What?

RITA

No way!

MICHAEL pours his coffee.

MICHAEL

Yeah right, why would they do that?

JIM holds up a sheet of paper.

JIM

I don't know. Perhaps you can ask your daddy at the mandatory budget meeting we've been invited to Friday morning.

RITA grabs the paper; LISA looks over her shoulder.

RITA

What is this?

JIM

It's a memo that was faxed over from the office of the Administrator, Doctor William Mason.

LISA turns to MICHAEL.

LISA

You knew about this all along didn't you? That's what he came to tell you the other day isn't it?

MICHAEL

Don't be ridiculous. What would I have to gain by keeping something like this secret?

RITA

Perhaps a job?

MICHAEL

What?

RITA walks up to him.

RITA

He offered you a job, remember, head of the cardiac surgery team?

MICHAEL

And if you remember, I turned it down.

LISA

I find that hard to believe. You've been looking for a way out ever since you got here.

JIM

No ladies, it makes perfect sense. You just have to understand the egocentric Mason way of thinking. You see daddy wants Mikey back in a prestigious position to make himself look good, but now Mikey has other ideas. Perhaps he can become not only a world-renowned surgeon but also Professor Mason at one of the leading medical universities as well. Isn't that right Mike?

MICHAEL

That's enough Jim.

JIM

You would think so, but wait there's more. Mikey turns daddy down, but the Mason ego can't take no for an answer. So, daddy closes the clinic, with total disregard for the

JIM (continued)  
community or us, in order to get Mikey back. Father like son, hey Mike?

MICHAEL approaches JIM and pushes him against the wall.

MICHAEL

I've had it with you Jim.

LISA grabs MICHAEL'S arm.  
RITA stands in front of JIM and pushes him away from MICHAEL.

LISA

Leave him alone Michael.

LET HIM GO (JIM & MICHAEL)

(Jim)  
LET HIM GO!  
I'VE WAITED A LONG TIME FOR THIS DAY.  
IT'S ALL YOUR FAULT.  
NOW IT'S TIME FOR YOU TO PAY.

I PUT MY TRUST IN YOU,  
THOUGHT YOU WERE MY FRIEND,  
BUT YOU STABBED ME IN THE BACK  
TIME AND TIME AGAIN.

(Michael)  
LET ME GO!  
YOU FINALLY GOT ON MY LAST NERVE.

(Jim)  
THEN COME ON, LET HIM GO!  
LET ME GIVE YOU WHAT YOU DESERVE.

(Jim & Michael)  
I THOUGHT OUR FRIENDSHIP WAS ONE THING THAT WOULD SURELY  
LAST,  
BUT NOW IT'S PLAIN TO SEE THAT IT'S SOMETHING IN THE PAST.

RITA  
Jim, what is wrong with you? Look at yourself, this is totally crazy.

JIM  
I'm not the one that's crazy.

LISA  
Rita's right Michael, you guys are acting like children.  
Why don't you stop it before somebody gets hurt?

MICHAEL  
He's the one that needs to grow up.

MICHAEL pushes forward  
towards JIM as LISA continues  
to hold him back.

(Michael)  
I CAN'T BELIEVE THAT YOU HELD INSIDE FOR YEARS  
SOME CHILDISH AND PETTY LITTLE GRUDGE.

(Jim)  
OF COURSE YOU COULDN'T, YOU CAN'T SEE BEYOND YOUR NOSE.  
YOU'RE A COLD, SELF-CENTERED, BLIND, AND HEARTLESS JUDGE.

(Michael)  
LET ME GO!  
I WANT TO SETTLE THIS ONCE AND FOR ALL.

(Jim)  
COME ON, LET HIM GO!  
IT'S TIME FOR "MISTER IT" TO FALL.

(Jim & Michael)  
I THOUGHT OUR FRIENDSHIP WAS ONE THING THAT WOULD SURELY  
LAST,  
BUT NOW IT'S PLAIN TO SEE THAT IT'S SOMETHING IN THE PAST.  
LET HIM GO!

SOUND: Someone banging on  
the front door.

RITA  
Will you boys stop being so childish? What's done is done.  
Besides, sounds like the natives are getting restless.

SOUND: Banging continues, a  
woman's voice can be heard  
screaming for help.



Come on Jim, let's see what's so urgent.

RITA (continued)

RITA takes JIM by the arm and goes toward the front door. LISA follows, while MICHAEL sits at the table. JIM opens the front door; it's BRIDGET.

You have to come quickly, my friend just collapsed on the street. Hurry!

BRIDGET

Let me get my bag.

JIM

I'll get it.

RITA

RITA runs back into the break room and picks up JIM'S medical bag. MICHAEL rises.

What's going on?

MICHAEL

It's one of the hookers, says her friend collapsed out there on the sidewalk.

RITA

MICHAEL follows RITA back to the door.

Bridget?

MICHAEL

BRIDGET plows through the door up to MICHAEL.

You have to come now; it's Tonya!

BRIDGET

THEY all run out of the door following BRIDGET.

## ACT TWO

### Scene one

SETTING: Lobby of Saint Anne's Hospital, morning.

RISE: RITA enters the lobby through the front entrance.  
No one is around. SHE checks inside several  
doors, but still sees no one. Returning to the  
front desk, SHE notices the clock. It's 6:35. A  
sign on the desk reads: Before 7:30 go to the  
Emergency Room down corridor C.

NO PROMISES (RITA)

SINCE I WAS A LITTLE GIRL I DREAMT ABOUT MY MAN.  
HE WOULD GIVE ME LOVE,  
AND I WOULD GIVE HIM MINE.

HE'D BE TALL AND HANDSOME AND HE'D HAVE A HEART OF GOLD,  
AND HE'D UNDERSTAND  
JUST WHO I AM.

BUT DREAMLAND IS A LAND OF MAKE BELIEVE,  
UNLIKE REALITY, WHERE THERE'S NO GUARANTEE,  
NO PROMISES.

FROM MY BEDROOM WINDOW I WOULD MAKE A WISH EACH NIGHT,  
ON THE STARS ABOVE,  
SHINING DOWN ON ME.

IF THEY HAD THE POWER TO INFLUENCE OUR LIVES,  
THEN THEY'D HEAR MY PLEA,  
AND BRING ME LOVE.

BUT STARLIGHT'S ONLY FOR IMAGINING,  
UNLIKE REALITY, WHERE THERE'S NO GUARANTEE,  
NO PROMISES.

WHY CAN'T IT BE, THE WAY IT IS IN FANTASY,  
WHERE DREAMS COME TRUE, AND HAPPINESS IS REAL.  
BUT FANTASIES AREN'T REAL,  
AND STARLIGHT'S ONLY LIGHT,  
AND DREAMLAND'S JUST A LAND OF MAKE BELIEVE.

UNLIKE REALITY, WHERE THERE'S NO GUARANTEE,  
NO PROMISES.

THERE'S NO GUARANTEE NO PROMISES.

GLORIA enters through the front entrance.

GLORIA

Hi. Do you need some help?

RITA

Actually, I'm waiting for some friends; we have a meeting this morning with Doctor Mason.

GLORIA

William Mason?

RITA

Yes.

GLORIA

You're from the clinic aren't you?

RITA

Yes, I am.

GLORIA

I'm sure you're glad to be out of there. I just can't believe they finally shut it down.

GLORIA sets her things down on the desk.

RITA

Neither can I, but it must be true, I'm here.

GLORIA

Did you get to know Michael pretty well?

RITA

Yeah, we got to be quite close for a while.

GLORIA moves in closer looking interested.

GLORIA

For a while? Don't tell me, he found someone new?

RITA

Aren't you getting a little personal?

GLORIA  
Don't feel bad. I've known him pretty well myself.

RITA looks down at GLORIA'S  
identification badge.

RITA  
Oh my God, you're Gloria.

GLORIA walks away from her.

GLORIA  
Uhm. Have I been the subject of your pillow talk?

RITA  
Not exactly. More like the spoils of war between the men.

GLORIA turns, facing RITA  
smirking.

GLORIA  
Are Michael and Jim still feuding over ancient history?

JIM and LISA enter the front  
door.

GLORIA (continued)  
Speaking of the devil.

JIM  
Good to see you too Gloria.

LISA  
Gloria? The Gloria?

RITA nods.

GLORIA  
No wonder the clinic closed; sounds like all you did over  
there was talk about me.

JIM  
What have you been telling her Rita?

GLORIA  
Now, now, leave her alone. We've been bonding, seeing we  
have so much in common.

JIM

What, Michael?

LISA

Is the whole world obsessed with Michael?

RITA

Has anyone seen him? He didn't come home the last couple of nights.

GLORIA

Home?

JIM

Down girl, they live in the same building, two separate apartments.

GLORIA

He didn't come home because he's been staying here. He's upstairs in the room with that girl he brought in here the other night. Oh I'm sorry, is she your replacement?

RITA

Was I yours?

GLORIA chuckles deviously.

GLORIA

You realize Mikey and I will be working very closely together when he returns to Cardiology. It'll be just like old times.

JIM

Ladies, ladies.

LISA

Michael really has a way of bringing out the best in everyone, even when he's not around.

JIM takes RITA by the arm.

JIM

Don't worry, as I remember it old times weren't that great.

GLORIA stands in front of JIM, blocking his way.

GLORIA

Sure they were. Don't tell me you've even forgotten about us. You know, I've been seriously considering settling down if the right man was to ask me again.

LISA grabs JIM'S other arm and pulls him toward the elevator.

JIM

Well, . . . you have to excuse us Gloria; we better get up to the boss's office for our meeting.

JIM, LISA, and RITA go to the elevator. GLORIA picks up her belongings and departs through the door leading to Cardiology.

Scene two

SETTING: TONYA'S hospital room. The room is small. There is a bed and a couple of chairs. A vase of flowers sits next to the telephone on the nightstand.

RISE: TONYA is sitting up in the bed. The bed is propped up at about a sixty degree angle. Food sits on a tray that is rolled up next to the bed. MICHAEL sits in a chair close by TONYA'S side. TONYA opens her eyes.

MICHAEL

Hi.

TONYA tries to smile.

TONYA

Hi.

MICHAEL

You've been asleep for quite some time.

TONYA

And you? Looks like you could use some. Have you been sitting in that chair all night?

MICHAEL

Mostly. It's much more comfortable than it looks. I did manage a few winks.

TONYA

What time is it anyway?

MICHAEL

A little after eight.

TONYA

Shouldn't you be at work or something?

MICHAEL

I am, sort of. I told you the other night they closed the clinic. So technically, I'm unemployed.

TONYA laughs, then begins coughing. MICHAEL pours her a glass of water. SHE drinks enough to calm the cough.

TONYA

Technically?

MICHAEL

I'm suppose to be getting reassigned here at the hospital this morning, but I'd rather be here with you.

TONYA

That's sweet, but what am I going to do with an unemployed doctor?

MICHAEL kisses her hand.  
TONYA looks away.

TONYA (continued)

So what's wrong with me, doc?

MICHAEL holds her hand at  
looks and her lovingly.

MICHAEL

Absolutely nothing.

TONYA faces him and smiles.

TONYA

You know what I mean.

MICHAEL

We're still running tests.

TONYA

We? I thought you were unemployed?

MICHAEL

Yeah, you're right. I'm basically a backseat driver here, interfering where I'm probably not wanted. But I just can't sit back and do nothing.

TONYA coughs again.

TONYA

They must know something?

MICHAEL

They do. Your respiratory problem, the coughing, shortness of breath, fatigue, is pneumonia. That's probably what caused you to collapse the other morning. Your body is tired. You need some rest.

TONYA

I've been here a few days now and to be honest, I don't feel a whole lot better. I can't afford to stay in here getting rest that's not doing me any good.

MICHAEL

That's because the medication needs to be completely finished in order to kill the virus. Besides, the pneumonia you have is rare. That's why I requested more tests.

TONYA

Rare?

MICHAEL gets up and walks around the room.

MICHAEL

Normally, healthy people don't get this type of pneumonia.

TONYA

What kind of people do?

MICHAEL

Usually ones with a weakened immune system.



What does that mean?

TONYA

It means you need rest and to wait patiently for the results from the other test.

MICHAEL

When will they come?

TONYA

I said patiently. Maybe later on today, definitely by tomorrow.

MICHAEL

MICHAEL looks on the food tray.

Hungry?

MICHAEL (continued)

No.

TONYA

You really need to eat something.

MICHAEL

I'm not hungry.

TONYA

At least drink the orange juice, nutrition is an important factor to getting well.

MICHAEL

MICHAEL opens the juice, sticks a straw in and hands it to TONYA. SHE drinks it down. MICHAEL walks to the foot of the bed.

MICHAEL (continued)

Bridget came by to see you last night; you were asleep.

TONYA

Is she doing okay?

MICHAEL

We sat up for quite a while talking.

About what?

TONYA

Lots of things.

MICHAEL

MICHAEL walks around again,  
not looking directly at  
TONYA.

I tried to convince her to go home again, but she still  
didn't want to hear it. She says she enjoys her job too  
much to give it up.

MICHAEL (continued)

Her job?

TONYA

Yeah, her job . . . your job.

MICHAEL

MICHAEL faces her.

I'm sure you remember the thing you do with any man who can  
afford it.

MICHAEL (continued)

TONYA buries her face in her  
hands.

Oh no . . . Michael . . .

TONYA

Lifting her head.

I . . . I wanted to tell you. I never wanted you to find  
out like this.

TONYA (continued)

How long did you think you could keep this from me?

MICHAEL

I was going to tell you. I've tried to tell you, but . . .  
I just needed to wait for the right time.

TONYA

The right time? When's that?

MICHAEL

TONYA

I don't know. I couldn't just blurt it out, oh by the way I'm a prostitute.

MICHAEL

I can't believe this. You couldn't make love to me, but you were out there night after night giving it up to strangers.

TONYA sitting on the edge of the bed.

TONYA

Not couldn't. I wouldn't make love to you out of respect for you.

MICHAEL now faces her.

MICHAEL

Respect?

TONYA

Yeah respect.

MICHAEL

That's nice. I get respect, they get the works.

TONYA

That's not fair Michael.

MICHAEL

No it's not.

TONYA gets to her feet and goes up to MICHAEL who has turned his back on her.

TONYA

Besides, when you came into this relationship your laundry wasn't exactly clean. At least my sleeping around was strictly business.

MICHAEL

Does that make it right?

TONYA

As a moral issue, in comparison to what you were doing I'd say yes. At least what I was doing is justifiable.

MICHAEL walks away in thought, then faces TONYA with tears running down her face.

MICHAEL  
Since I met you, that's all in my past.

TONYA  
And this was soon to be in my past.

TONYA moves toward MICHAEL then stops.

TONYA (continued)  
I'm not proud of it, but I wasn't born with a silver spoon in my mouth Michael. I have to use what I have to get what I need.

MICHAEL approaches her and holds her arms in his hands.

MICHAEL  
I don't believe this. I'm actually standing here discussing this with you. If you were anybody else I would have been out of here. What's happening to me?

TONYA steps in closer and lays her head on his chest.

TONYA  
What's happening to you? The same thing that's happening to me. Do you believe in love Michael?

### Scene three

SETTING: DR. WILLIAM MASON'S Office, morning.

RISE: WILLIAM sits behind his desk. JIM, RITA, and LISA are seated in front of the desk facing him.

WILLIAM  
First of all, let me say that I'm sorry about the closure of the clinic, but I think you will find yourselves quite happy here at Saint Anne's.

JIM  
Why now?

WILLIAM

Why now what?

JIM

Why did you close the clinic now? It's been a part of Langston for nearly thirty years. Funds have been a problem many other times and yet it still survived. Why now?

WILLIAM

It was inevitable Doctor Clark. Like you said, the clinic has incurred financial woes for much of the time it has been open. We just can't carry it any longer.

JIM

Can't or won't?

WILLIAM

Either way doctor, it's just not feasible.

JIM

Just seems suspicious if you ask me.

WILLIAM

I'm afraid I don't follow you.

JIM

Doctor Furgenson worked hard at developing programs that were beneficial to the community . . .

RITA

Like the Well-baby and Immunization programs.

LISA

And the Sex Education and Healthy Pregnancy programs.

WILLIAM

We were very proud of what Ron was doing out there, and appreciative of all of your contributions, particularly yours Jim.

JIM

Well, I'm not looking for any medals. I'm just trying to understand. Michael comes to replace Ron, a month later you show up at the clinic for the first time in who knows how long, then we're mysteriously closing. Doesn't that seem a little strange?

WILLIAM

Now hold on doctor. I can understand your loyalty and dedication, but you couldn't be farther from the truth in your thinking. The closing has nothing to do with Michael or my visit to the clinic. It was purely financial. If the three of you felt so strongly, why didn't you attend the budget meeting with Michael last Friday?

RITA

Michael showed up?

WILLIAM

He did. He was quite an advocate for keeping the clinic, and voiced many of the same concerns that you have about the community programs.

WILLIAM gets up and goes to the small table near the window and pours a cup of water.

LISA

Really, Michael did that?

WILLIAM

Yes, but it was futile. Looking at the bigger picture, we did what was in the best interest of the hospital.

JIM jumps to his feet.

JIM

The best interest of the hospital? What about the people of that community?

WILLIAM

That's enough Doctor Clark. What's done is done. This meeting is not about the clinic anyway.

WILLIAM returns to his seat behind his desk.

WILLIAM (continued)

Please, take your seat Jim.

JIM sits back down.

WILLIAM (continued)

As you know, you've been reassigned to the hospital. I have some news that I hope will make this change a little

WILLIAM (continued)  
more palatable. I'm going to keep the three of you together, your dedication and teamwork has not gone unnoticed. Despite what you might think, I understand that the public has health care needs and that we have a responsibility to meet those needs. With that in mind, we've decided to open a low cost walk-in clinic here at the hospital, and I want you to staff it. Of course Jim, this will be your baby. You can initiate whatever programs you feel will be needed.

JIM  
You can't be serious? I can't believe you.

WILLIAM  
I thought you'd be pleased. I'm giving you carte blanche.

JIM  
Have you become so out of touch sitting behind that desk? This is Roxbury Heights! These people don't need this clinic. They have money; they have insurance. They have full access to whatever this hospital has to offer them.

LISA  
What are the people down in Langston suppose to do? They're the ones that really need our services.

WILLIAM  
Look, nothing's changed but the location. The services will still be available. That's why I want you in there. You know what to do and how to do it.

RITA  
But Langston is at least thirty miles away. How do you expect them to get here?

WILLIAM  
I can't be expected to solve every problem. I think this is a fair compromise.

JIM gets up.

JIM  
Is this meeting over?

WILLIAM  
Yes, that's all I have.

WILLIAM rises. RITA and LISA

stand also. WILLIAM walks around to the front of his desk and places a hand on a shoulder of each lady.

WILLIAM (continued)

Let me say that your passion and concern for the people is quite commendable. That's why I feel it's such an honor to have each of you on Saint Anne's team. Believe me, we are committed to serving all the people the best way we possibly can.

JIM

Let's go ladies.

JIM, RITA, and LISA depart.

Scene four

SETTING: The front desk of the new St. Anne's Walk-in Clinic. On the desk is a sign-in sheet and a bell.

RISE: MICHAEL approaches the desk carrying a file. Seeing no one at the desk, MICHAEL rings the bell. RITA enters through a door behind the desk.

RITA

Michael! Where have you been? You look terrible.

MICHAEL

I've been right here, between the lab and Tonya's room.

RITA

Oh. How is your friend?

MICHAEL

She's not doing so well.

LISA enters through the door behind the desk.

RITA

I'm sorry to hear that, I think.

LISA

Rita!



RITA  
No, really, I'm sorry to hear it.

MICHAEL  
Hi Lisa. How's the new job?

LISA  
It stinks.

RITA  
I'd take Langston any day over this. At least there I felt like I was making a difference.

MICHAEL  
I'm sorry guys. I really had no idea this was going to happen. I don't know why my father is being so stubborn. I'm beginning to think that Jim was right all along. Maybe it was just a ploy to get me back here.

JIM enters.

JIM  
Did I hear right? Thee Michael Mason admitting he may have been wrong about something?

MICHAEL  
I may have been wrong about a lot of things, but I don't think I'm ready for any public confessions.

JIM  
Well I am. Your dad told us how you came to bat for the clinic. I misjudged you Mike.

LISA  
I think we all did.

MICHAEL  
I felt it was the right thing to do. A lot of good it did.

JIM  
Well, at least you tried. Looks like they're working you to death down there in Cardiology. You look like the Mike I knew back in Med. School, like you haven't slept for days.

RITA  
(sarcastically)  
He hasn't.

MICHAEL cuts his eyes at RITA and pauses for a moment.

MICHAEL

It's not Cardiology; I haven't even started working yet.

JIM

So what's the hold up?

MICHAEL

Can I speak with you for a moment Jim?

LISA

Come on Rita, help me put away the rest of those supplies.

LISA takes RITA by the arm and pulls her toward the door.

RITA

Bye Michael, it was good to see you.

MICHAEL walks toward the waiting area. HE looks preoccupied, but turns and gives a quick wave. JIM comes out from behind the desk and joins MICHAEL in the waiting area.

JIM

I think she's still hot for you.

MICHAEL

I don't want her to be. I wish I could take it all back.

JIM

Whoa, what's going on Mike? This sure doesn't sound like you.

MICHAEL sits down; then JIM sits next to him.

MICHAEL

I don't know. I can't explain how I feel. I've known a lot of women Jim, but there's something about her. She's so different from the rest.

JIM

I'm lost. Are we still talking about Rita?

MICHAEL  
No, Tonya. She's all I think about.

JIM  
Mike, she's a hooker; it'll never work out.

MICHAEL  
You knew?

JIM  
She's been out there on the boulevard ever since I got to Langston. I admit she's nice looking, but she is what she is.

MICHAEL  
But she's not what she is.

JIM  
That's not a very convincing argument.

MICHAEL  
I mean she's just doing it 'cause she needs to, I mean she has to. I don't know what I mean.

MICHAEL gets up and paces  
back and forth.

JIM  
I know what you mean. You're in lust. You've been there before.

MICHAEL stops and looks  
directly at JIM.

MICHAEL  
I love her Jim.

JIM jumps to his feet.

JIM  
Wait, hold up. I don't think I can handle this. I know I didn't hear you say what I think I heard, not you.

MICHAEL  
I know it sounds crazy, but it's true. I don't even understand it.

JIM  
You're serious?

Yeah, I am.

MICHAEL

JIM sits back down.

JIM

Whew. You better think about this Mike.

MICHAEL

That's all I've been able to think about especially since things are getting so complicated.

JIM

What, with her illness?

MICHAEL

Yeah.

MICHAEL sits back down next to JIM.

JIM

So, what's wrong with her?

MICHAEL

That's what I came down here to talk to you about. We've gone over all her lab results and are pretty sure what's wrong. Except, I don't want to think, I have to know. I need a second opinion.

JIM

Why are you coming to me?

MICHAEL

You've been down there in the trenches Jim; you have more experience in this area than any of us. Take a look at this file, tell me what you think.

MICHAEL hands JIM the file.

JIM

Okay, I'll get it back to you later today.

JIM starts to get up, but MICHAEL grabs his arm.

MICHAEL

Can you take a look at it now?

JIM sits back down and looks into MICHAEL'S eyes for a moment.

JIM

Alright. But know this a spur of the moment prognosis.

MICHAEL

I know, thanks.

JIM opens the file and slowly looks over some of the papers. HE lingers on one page, then looks up at MICHAEL.

JIM

Mike, these skin lesion . . .

MICHAEL

I know, they're cancers.

JIM

Not just any cancer, this appears to be Kaposi's sarcoma. Had she been complaining about feeling ill before she collapsed, maybe flu-like symptoms?

MICHAEL turns a couple of pages in the file, then stops. JIM reads it.

JIM (continued)

Pneumonia?

MICHAEL

There are other infections also. I suspected a damaged immune system, so I ordered an HIV test.

JIM

Positive?

MICHAEL

Yeah.

JIM gets up and walks to the desk then turns around facing MICHAEL.

JIM  
You need to be tested Mike.

MICHAEL  
What?

JIM  
Tested. Mike it's obvious, this girl has AIDS.

Scene five

SETTING: Front lobby, late afternoon.

RISE: GLORIA is at the front desk with the receptionist and a couple of other nurses. MICHAEL enters the lobby from the door leading to the clinic. HE is heading for the exit when GLORIA spots him.

GLORIA  
Michael, Michael!

MICHAEL looks around and sees GLORIA calling to him. SHE walks over to him.

GLORIA (continued)  
Hey babe, how are you?

GLORIA places her hands upon his chest. MICHAEL takes her by the wrist and brings her hands back to her side.

MICHAEL  
I'm okay.

GLORIA  
Why'd you do that? I was trying to be comforting, I mean with your friend sick and all.

MICHAEL  
I know what you were doing, and I don't want to play.

GLORIA  
I don't want to play either Michael. I'm just concerned about you. Look at yourself; you're tired and rundown. Have you been eating anything?

Yeah. I told you I'm alright.

What did you eat?

When?

The last time you ate.

Well?

Toast and coffee.

This morning?

Yeah. Look, I'm about to go get something right now.

Oh great. Mind if I join you, my treat.

Well, come on.

Gloria don't.

Don't what?

Don't do this.

MICHAEL

GLORIA

MICHAEL

GLORIA

MICHAEL hesitates.

GLORIA (continued)

MICHAEL

GLORIA

MICHAEL

GLORIA takes MICHAEL'S hand and starts toward the door, but MICHAEL doesn't move.

GLORIA (continued)

MICHAEL takes his hand out of hers.

MICHAEL

GLORIA

MICHAEL

GLORIA

I'm not doing anything. I just want to take you out to eat and to help you relax. I hate seeing you like this.

MICHAEL

You're lying. You just thought we could continue where we left off.

The other GIRLS overhear.  
THEY stop what they are doing  
and look and listen intently.  
GLORIA gives them a cold look  
and THEY turn away. GLORIA  
pulls MICHAEL farther away  
from the desk.

GLORIA

And what's so wrong with that?

MICHAEL

What's wrong is it's not right. It never was. I can see that now.

GLORIA

Not right? How can you say that; there's nothing more right than us. We're two of a kind Michael; we belong together.

MICHAEL

That was before. Things aren't like they use to be.

GLORIA

No they're not. This cat and mouse game's been reversed somehow.

MICHAEL

I thought you wanted me to stop chasing women?

GLORIA

Yeah, but you were supposed to stop with me. What's this girl done to you?

MICHAEL chuckles.

MICHAEL

She's no girl; she's a woman.

GLORIA

What?



MICHAEL  
Just a private joke. Gloria, don't ask me to explain  
what's happened, I don't know. It's just something special  
about her, something that feels right.

GLORIA  
Something that feels right?

I DON'T UNDERSTAND (GLORIA)

I DON'T UNDERSTAND?  
WHAT DO YOU SEE IN HER?  
WHAT DOES SHE DO FOR YOU,  
THAT I CAN'T DO?

I DON'T UNDERSTAND?  
HOW MUCH I'VE GIVEN MY LOVE,  
BUT YET YOU'RE NEVER RETURNED,  
YOUR LOVE TO ME.

I'VE BEEN DEMURE AND RETICENT,  
I'M LIKE A TROPHY ON DISPLAY.  
THE PERFECT LADY JUST FOR YOU,  
PRETTY WITH NOTHING TO SAY.

I DON'T UNDERSTAND?  
WHAT ARE YOU LOOKING FOR?  
WHAT DO YOU SEE WHEN YOU  
LOOK IN HER EYES?

I'VE BEEN A FLIRT AND A VAMP,  
YOUR VERY OWN SWEETTART.  
SEDUCTIVELY, SENSUAL  
TO TRY TO WIN YOUR HEART.

WHY CAN'T I SEE,  
WHAT I SHOULD BE,  
TO BRING YOUR LOVE TO ME?  
I JUST DON'T UNDERSTAND.

MICHAEL  
Neither do I.

### Scene six

SETTING: Front lobby, late afternoon.

RISE: LISA and RITA enter from the clinic. THEY'RE

walking toward the exit, but stop before reaching it.

RITA  
What's the matter, you forget something?

LISA  
No, I think I'll wait for Jim.

RITA  
Oh, so he's finally worn you down?

LISA  
Yeah. I figure it's time to forgive and forget, especially with that Gloria around.

THEY look around and see GLORIA still at the front desk talking, but looking in their direction. THEY give HER a little wave; SHE waves back. THEY turn away and giggle.

RITA  
I know what you mean girl. You'd think there was a shortage of men around here.

LISA  
What about you? How are you handling this thing with Michael?

RITA  
Who?

THEY giggle again. JIM enters from the clinic.

JIM  
Hey, I thought you two were gone?

LISA  
We decided to wait . . .

GLORIA  
Jim, Jim!

RITA  
Uh oh.

GLORIA comes over.

GLORIA  
Jim, you're just who I was looking for.

RITA  
Hi Gloria.

GLORIA  
Oh, hi. Anyway, I was looking for a dinner date, how about it?

JIM  
Why do I get this old familiar feeling that I wasn't your first choice?

GLORIA  
Don't be silly.

LISA takes JIM by the arm.

LISA  
We appreciate the offer, but we've already made plans for the evening. Isn't that right honey?

JIM  
Ah . . . yeah, that's right.

GLORIA  
Oh my goodness. Is there something going on between you two?

LISA  
(To Jim.)  
You could have told an old friend like Gloria.  
(To Gloria.)  
It's not a secret or anything, we just try to keep our professional and private lives separate, you know.

GLORIA  
Yes, of course. I guess I better let you guys go then.

RITA  
Bye Gloria.

GLORIA turns and walks back to the desk.

RITA (continued)  
Did you see the look on her face?

LISA  
It was priceless, wasn't it?

JIM  
So when did I get promoted to "honey" status?

LISA  
You've been a good boy. I figured it was time to give you a second chance.

JIM  
Should I kiss your feet now?

LISA  
Later. Right now I'm starved.

JIM  
That's right, we have plans don't we?

LISA pulls herself up to his lips and kisses him.

LISA  
Yeah.

RITA  
On that note, I leave you two lovebirds. See ya tomorrow.

LISA  
Oh no.

LISA grabs RITA'S arm as SHE starts to walk away. Then rejoins her other arm in JIM'S.

LISA (continued)  
You're coming with us. You haven't eaten yet either, and Jim knows all the nicest restaurants.

RITA  
Really, I don't want to intrude; there's a crowd you know.

LISA looks back at GLORIA, then at RITA.

LISA  
That all depends on who the three is.

THEY start giggling again.

JIM  
We'd love you to come. You can help us celebrate our  
reunion.

RITA  
In that case, okay.

The THREE exit through the  
front door.

Scene seven

SETTING: TONYA'S hospital room, morning.

RISE: TONYA sits propped up in her bed. MICHAEL is in  
the chair next to the bed with his head resting  
on her lap. HE'S asleep. TONYA strokes his hair  
lightly with her fingers and sings softly.

FOREVER YOURS - REPRISE I (TONYA)

THE STARS ARE BRIGHTER AND TWINKLE MORE  
THAN I'VE EVER NOTICED BEFORE.  
EVEN THE TUNE THE SONGBIRDS SING,  
NO LONGER ARE AN ORDINARY THING.

SHE begins to cough  
uncontrollably and squirm in  
pain. MICHAEL awakes, gets  
up quickly, and gives TONYA  
some water. Once the  
coughing begins to cease, HE  
gives her some medicine and  
SHE finishes her water.

TONYA  
Thank you.

MICHAEL sits next to her on  
the bed.

MICHAEL  
There's no need to thank me. I love you.

I know.

TONYA

SHE pauses for a moment.

Michael?

TONYA (continued)

Yes.

MICHAEL

It's almost time isn't it?

TONYA

MICHAEL tries to fight back the tears.

What are you talking about?

MICHAEL

TONYA reaches up and wipes his eye; MICHAEL grabs her hand and brings it to his lips.

Don't be sad. I had a dream last night, but funny thing, I can't remember any images. Is it still considered a dream if you don't see anything?

TONYA

I don't know; I suppose so.

MICHAEL

It was beautiful, so peaceful. It felt like I was enveloped in a warm embrace. Before, I was afraid. Afraid of what was in store for me for living the kind of life I did, afraid of dying from this horrible disease, afraid of leaving you after coming all this way to find you.

TONYA

SHE begins to cough again.

Shh, don't talk anymore.

MICHAEL

It's okay now Michael. I'll be free from all the pain this life has had to offer. I feel ready.

TONYA

MICHAEL

You have to stop talking like this! I'm not ready to let you go. I need you Tonya, and together we're going to fight this thing.

TONYA

I don't feel much like fighting anymore. I just want to rest. Can you lower my bed down?

MICHAEL lowers the bed about halfway down.

MICHAEL

No more crazy talk about dying, just rest.

SOUND: Knock at the door.  
GLORIA peeks in, then enters the room.

GLORIA

I thought I would find you here.

MICHAEL

What do you want Gloria?

GLORIA

You're needed in Emergency. It looks like a triple bypass.

MICHAEL

You know I'm still on leave. I haven't even signed on with the hospital yet.

GLORIA

Your father specifically requested you.

MICHAEL

Why would he do that?

GLORIA

Because he trusts you, because you're the most capable heart surgeon here, because . . .

MICHAEL

I can't, not now.

GLORIA

. . . he's the patient.

What did you say?

MICHAEL

He's the patient Michael.

GLORIA

Scene eight

SETTING: Front lobby, late afternoon.

RISE: RITA stands at a window near the front door looking out, sipping on a soda. MICHAEL enters the lobby from Emergency still wearing his scrubs.

Rita?

MICHAEL

RITA looks around to see  
MICHAEL entering the Lobby.  
SHE moves toward him quickly.

How'd it go? Is he going to be alright?

RITA

It was successful. He should be fine.

MICHAEL

Great.

RITA

THEY walk back to where RITA  
had been standing.

So, how does it feel to be back in the saddle again?

RITA

What, surgery?

MICHAEL

Yeah.

RITA

I don't know. I really didn't think about it; I just did  
what I needed to do.

MICHAEL



Kind of instinctive uh?

RITA

Yeah, exactly, like riding a bike. The funny thing is I wasn't even nervous until it was over. I mean with the fact it was my father that I was operating on.

MICHAEL

I can imagine that would be scary.

RITA

Yeah. Just think if he died in there, I would have to live with the guilt of having killed my own father.

MICHAEL

You make it sound like murder. Why not say living with the guilt of not being able to save him?

RITA

That would be closer to the truth, but you know how guilt magnifies situations.

MICHAEL

I sure do. I have a confession to make.

RITA

What's that?

MICHAEL

I'm guilty of wishing bad things upon your girlfriend. I guess I was secretly hoping we would get back together.

RITA

Rita . . . I . . . I'm sorry . . . I . . .

MICHAEL

Hey, it's okay. That was a confession, not a proposal. Whew, you're more guilt ridden than I am.

RITA

I guess so. I really do cherish the relationship we have. Friends?

MICHAEL

MICHAEL extends his hand to shake.

Of course Michael.

RITA

RITA reaches over and gives  
MICHAEL a hug instead.

MICHAEL

I better get cleaned up and go check on Tonya. Talk to you  
later, okay?

RITA

Sure.

MICHAEL heads to the  
elevator. RITA watches him  
walk away, then stares out  
the window for a moment. LISA  
comes out and sees RITA by  
the window. SHE approaches  
her.

LISA

Is everything alright?

CHANGES (RITA, LISA, & THE NURSES)

(Rita)

THINGS DON'T ALWAYS HAPPEN LIKE THEY'RE PLANNED TO BE,  
AT LEAST I SEE, THAT'S HOW IT IS WITH ME.  
EV'RYTIME I THINK THAT EV'RYTHING WILL BE ALRIGHT,  
SOMEONE UNPLUGS THE LIGHT, AND I'M BACK IN THE DARK.

SOMETIMES I SEE MY LIFE LAID OUT  
JUST AS IT OUGHT TO BE,  
FROM WHAT I'LL DO TOMORROW  
UP UNTIL I'M NINETY-THREE.  
I CAN SEE MICHAEL AND OUR KIDS,  
AND THE HOME WE'LL HAVE,  
ALL THE FUN THINGS THAT WE'LL DO,  
AND HOW THEY'LL MAKE ME LAUGH.

BUT PLANS DON'T ALWAYS WORK OUT,  
THE WAY YOU WANT THEM TO.  
JUST BECAUSE YOU'VE MADE THE PLANS,  
DON'T MEAN THAT THEY'LL COME TRUE.

CIRCUMSTANCES OCCUR IN LIFE  
THAT COVER A WIDE RANGE.  
YOU LEARN WHICH ONES YOU CAN ALTER,  
AND WHICH ONES YOU CAN NOT CHANGE.

(Nurses)

YOU NEVER KNOW THE CHANGES LIFE WILL PUT YOU THROUGH.

(Rita)

SOMEDAYS A CLOUD HANGS OVER YOU HEAD,

(Nurses)

YOU NEVER KNOW THE CHANGES LIFE WILL PUT YOU THROUGH.

(Rita)

YOU NEVER KNOW THE CHANGES LIFE WILL BRING.

(Nurses)

YOU NEVER KNOW THE CHANGES LIFE WILL PUT YOU THROUGH.

(Rita)

TODAY IT'S CLOUDY, TOMORROW THE SUN COMES OUT.

(Nurses)

YOU NEVER KNOW THE CHANGES LIFE WILL PUT YOU THROUGH.

(Lisa)

I KNOW FIRST HAND JUST WHAT YOU MEAN

ABOUT THE THINGS YOU PLAN.

THEY OFTEN TURN OUT DIFF'RENTLY

WHENEVER THEY INVOLVE A MAN.

I HAVE TRIED TO BE THE ONE

THAT HE WANTS TO COME HOME TO.

I'D SMILE AND LISTEN AND GIVE HIM LOVE

AND EXPECT THAT HE'D BE TRUE.

BUT I FOUND THAT THINGS ARE RARELY,

THE WAY THEY OUGHT TO BE.

AND FROM THAT POINT I SOON REALIZED,

THAT LIFE WAS CHANGING ME.

NOW THEY ALL SAY I ACT SO COLD

AND WON'T LET DOWN MY GUARD,

BUT WHAT'S A GIRL SUPPOSED TO DO?

WHEN EV'RY FALL IS HARD.

(Nurses)

LIFE IS FULL OF CHANGES, LIFE IS FULL OF CHANGE.

LIFE IS FULL OF CHANGES.

LIFE IS FULL OF CHANGES, LIFE IS FULL OF CHANGE.

LIFE IS FULL OF CHANGE.

LIFE IS FULL OF CHANGES, LIFE IS FULL OF CHANGE.

(Nurses)

LIFE IS FULL OF CHANGES

(Rita)

WHEN THE WINDS OF CHANGE ARE BLOWING,

(Nurses)

LIFE IS FULL OF CHANGES

(Rita)  
YOU CAN'T REALLY KNOW WHICH WAY YOU'LL GO.

(Lisa)  
YOU TRY TO TAKE TWO STEPS FORWARD,  
(Nurses)

LIFE IS FULL OF CHANGES

(Lisa)  
ONLY TO FIND YOU'VE FALLEN THREE BEHIND.

(Rita)  
IT'S YOUR CHOICE WHICH PATH YOU CHOOSE,  
(Nurses)

LIFE IS FULL OF CHANGES  
EVEN SO IT'S A GAME OF GIVE AND TAKE.

(Lisa)  
THAT'S THE WAY LIFE IS, FULL OF MYSTERY,  
(All)  
EXCITING AND MUNDANE, SACRED AND PROFANE.

(Rita)  
CHANGES ARE THE SPICE OF LIFE,  
YOU,

(Rita & Lisa)  
NEVER KNOW JUST HOW

(All)  
THINGS WILL CHANGE.

### Scene nine

SETTING: TONYA'S hospital room, evening.

RISE: TONYA lies in her bed, nearly flat, wearing an oxygen mask. SHE is attached to a heart monitor and intravenous bottles that hang next to the bed. JIM is checking vital signs and the readings on the equipment. MICHAEL enters, but stops short as HE reviews how drastically the scene has changed since his morning visit.

MICHAEL  
My God, what's happened here?

JIM approaches MICHAEL and  
speaks in almost a whisper.

JIM  
She's taken a turn for the worst. About ten o'clock this morning she experienced one of her coughing spell, but this time it didn't get better. She was having such difficulty

JIM (continued)  
breathing; we had to put her on the respirator.

MICHAEL  
We?

JIM  
After her coughing attack, they sent for me. They wanted my input. I hope you don't mind, I figured you must have mentioned my experience in this area.

MICHAEL  
Yeah, I did.

JIM walks farther away from the bed; MICHAEL follows.

JIM  
By the time I got up here, they had her hooked up to all this stuff.

MICHAEL  
I guess it looks worse than it is.

JIM  
No, not really Mike. However, I did recommend getting rid of most of it and make her as comfortable as possible.

MICHAEL  
What do you mean make her comfortable?

JIM  
She's like an incubator for this thing; the virus is multiplying at an astonishing rate. The antiviral we're giving her and the treatments for the cancers and infections aren't doing any good.

MICHAEL  
Look Jim, AZT isn't the only drug out there. You're familiar with the research facilities that are trying all sorts of experimental medications. They're always looking for the right patients to test that stuff on. She'd be a perfect candidate.

JIM  
Mike, at some point we have to stop playing God. It's too advanced; she doesn't have long. All we can do now is make her comfortable. I'm sorry.

JIM places his hand on  
MICHAEL'S shoulder.

JIM (continued)

Spend some time with her.

JIM walks to the door, opens  
it then turns back to  
MICHAEL.

JIM (continued)

Are you going to be alright?

MICHAEL stares at TONYA from  
across the room, then looks  
back at JIM.

MICHAEL

Yeah.

JIM starts to leave.

MICHAEL

Jim.

JIM

What?

MICHAEL

Thanks.

JIM

Sure, no problem.

JIM exits. MICHAEL walks  
over and shuts off the  
monitor and removes  
everything that is hooked up  
to TONYA except the oxygen  
mask. TONYA opens her eyes.  
MICHAEL sits next to her on  
the bed and holds her hand.

MICHAEL

Hi baby.

With HER other hand, TONYA  
lifts the oxygen mask off her  
face and breathes deeply.

MICHAEL (continued)  
How do you feel? Are you in any pain?

TONYA speaks slowly and  
strained.

TONYA  
I'm okay, just tired, very tired.

MICHAEL  
Then you just relax. When you're better I'm going to take  
some time off and were going to do some travelling, just  
the two of us. Maybe we'll take a cruise, I think you'd  
like that.

TONYA  
I have to finish school first.

MICHAEL laughs.

MICHAEL  
Yes, of course. You've worked so hard to get this far, you  
have to finish. So we'll make the cruise a graduation  
present.

TONYA reaches up and touches  
MICHAEL'S cheek.

TONYA  
I love you Michael.

MICHAEL takes her hand from  
his cheek and holds it also.  
HE sings to her softly; TONYA  
closes her eyes.

FOREVER YOUR - REPRISE II (MICHAEL)

FOREVER I'LL LOVE YOU, AND BE BY YOUR SIDE,  
THE WAY I FEEL, I CAN NO LONGER HIDE,  
FOREVER I'LL BE, FOREVER YOURS.

MICHAEL  
Are you comfortable?

TONYA doesn't respond.

MICHAEL  
Tonya?

MICHAEL lays her hands in her lap. HE brushes her face lightly, kisses her lips, then buries HIS face in HER neck and cries.

MICHAEL (continued)

Tonya . . . oh Tonya . . .

Scene ten

SETTING: WILLIAM'S hospital room, morning. Similar to TONYA'S room but larger. An armchair sits next to the bed. There are plenty of flowers.

RISE: WILLIAM is sitting up in the bed reading. GLORIA enters the room.

WILLIAM

Hey, a visitor. How are you Gloria?

GLORIA

I'm doing good. Looks like you're not doing so bad yourself.

WILLIAM

I feel pretty good. I tell you, I'll be glad to get out of this place and back in my office.

GLORIA

That'll be soon enough. You just need to concentrate on getting completely well. Everything's running fine without you.

WILLIAM

Feels good to be needed.

The door opens. JIM, LISA, and RITA enter. RITA carries a plant.

WILLIAM (continued)

Well, just what I needed, more flowers.

RITA

You're welcome.



JIM

Sounds like you're ready to get out of here.

WILLIAM

More than you know. Has anyone seen my son?

GLORIA

Yeah. He should be coming up any minute. He mentioned something about picking up some flowers first.

THEY all laugh. MICHAEL opens the door and comes in.

MICHAEL

Is there a party going on in here?

WILLIAM

Not yet, but it will be soon, soon as I'm freed.

MICHAEL

You sound like one of the patients.

WILLIAM

I am.

MICHAEL

You look good Dad.

WILLIAM

Thanks to the best cardiac surgeon in Saint Anne's County.

LISA takes the plant from MICHAEL and finds a place for it.

LISA

Just Saint Anne's County?

WILLIAM

Well, I didn't want to sound like one of those obnoxious, bragging fathers.

RITA takes MICHAEL'S arm.

RITA

We're glad to see you back Michael. How are you doing?

MICHAEL

I'm okay. It'll take some time, but I'm okay.

WILLIAM  
Do you mind if I have a word with Michael alone for a few moments?

JIM  
No, of course not. You take care.

WILLIAM  
I will.

LISA  
Bye.

GLORIA  
I'll be back to check on you later.

WILLIAM  
Okay.

RITA  
Bye-bye.

RITA squeezes MICHAEL'S hand.

RITA (continued)  
See you later, okay?

MICHAEL  
Sure.

THEY all exit, except  
MICHAEL.

MICHAEL (continued)  
So what's going on Dad?

WILLIAM  
I just wanted to express my sympathy. I'm sorry I didn't get to know your friend . . .

MICHAEL  
Tonya.

WILLIAM  
Yes, Tonya. She must have been someone really special.

MICHAEL  
Yeah, she was. I learned so much about life from her.

MICHAEL walks around the foot of the bed and sits in the chair.

MICHAEL (continued)

You know, I didn't really understand what you must have gone through when Mom was dying. You must have suffered so much.

WILLIAM

How could you have known, you were only twelve.

MICHAEL

It was just like what you had said about Mom, there was nothing I could do to save Tonya, even with all my skills. I wanted her to live so badly.

WILLIAM

You did all you could do Michael. Don't dwell on what you couldn't do, it'll only consume you if you let it. What you need now is to take the love you've gained from her and do something with it, something meaningful.

MICHAEL sits toward the edge of his chair.

MICHAEL

I want to do exactly that, something meaningful. That's why I'm leaving the hospital.

WILLIAM

You're doing something meaningful right here. I'm living proof of that.

MICHAEL

Yeah, I know, but the hospital is going to function well and save lives regardless if I'm here or not. But there's a whole community down there that is totally underrepresented.

WILLIAM

You're talking about Langston?

MICHAEL

Yes. I figure I can get up enough money to open the clinic. I've saved up some money; I can apply for a small business loan, and I'm looking into some grants that will match whatever I come up with.

WILLIAM

And what about your staff?

MICHAEL gets up and walks around as he talks.

MICHAEL

If I can register it as a nonprofit organization, whatever is made can go towards salaries and supplies.

WILLIAM

You realize it won't be that much to work with. You're going to need people that will work for next to nothing. You're welcome to look at the books for the clinic over the past years. Go see how much it cost us to keep it going.

MICHAEL

Don't try to discourage me Dad, I'm going to do this; I have to.

WILLIAM sits on the edge of his bed.

WILLIAM

No son, I don't mean to sound discouraging, quite the contrary. It's good to see you so passionate about something. Since this heart attack, I've had a lot of time to think. I never should have sent you to Langston like I did.

MICHAEL stands near him.

MICHAEL

No, believe me, that was a good thing, bringing me back here was the bad decision.

WILLIAM laughs.

WILLIAM

Well, actually both were done for the wrong reasons. I've been trying to control your life, trying to mold you into my vision of who and what you should be. I can see it so clearly now. I was doing to you the same thing your grandfather did to me.

MICHAEL

At least it came naturally.

THEY both laugh.

MICHAEL (continued)  
Besides, it wasn't all your fault.

WILLIAM  
Don't I know, you're often quite obstinate.

MICHAEL  
I think that comes naturally too.

WILLIAM  
Yes, it does.

THEY laugh again.

WILLIAM (continued)  
I know you have your heart set on opening your clinic, but what if I told you I was considering reopening our clinic. Would you be the least bit interested in holding on to your savings and putting together a staff for me?

MICHAEL  
I'd have complete control over the programs we offer, including free HIV testing and AIDS awareness?

WILLIAM  
Yes, of course.

MICHAEL  
Will I be able to take Jim, Lisa, and Rita back?

WILLIAM  
And close the walk-in clinic here at the hospital?

MICHAEL  
That's right.

WILLIAM  
You got it son.

MICHAEL  
If you can meet my one last request, then we have a deal.

WILLIAM  
What is it?

Scene eleven

**SETTING:** Outside of the clinic in downtown Langston, morning.

**RISE:** WILLIAM, MICHAEL, JIM, RITA, and LISA stand in front of the clinic for a ribbon cutting and dedication ceremony. The rest of the CAST is assembled to watch. MICHAEL holds one handle of a large pair of scissors as WILLIAM holds the other. As the ribbon is cut, there is applause. LISA and RITA pull the ropes that allows the material covering the new sign to fall away. Everyone looks up. The sign reads: THE TONYA DUPREE MEMORIAL CLINIC.

MICHAEL

I never did like the sound of 'The Langston Community Clinic.'

WILLIAM places his arm around MICHAEL'S shoulder.

WILLIAM

Neither did I son, neither did I.

I BELIEVE/FOREVER YOURS (CAST)

(All)

MANY PEOPLE THINK THAT WE MEET BY CHANCE,  
ME BUMPING INTO YOU, AS WE'RE PASSING THROUGH.  
THEY SAY WE'RE MERELY SHIPS PASSING IN THE NIGHT,  
WITHOUT DIVINE GUIDANCE, TO SET OUR COURSES RIGHT.

(Jim)

I BELIEVE THERE ARE FAR TOO MANY FACTORS,  
THAT DETERMINE WHAT WILL BE OUR FATE.  
FROM TIME AND PLACE TO OUR SOCIAL STANDING,  
EVEN APPEARANCE AND THE DATE.

(Rita)

NOT IN THE WAY SOOTHSAYER ARE CONVINCED,  
OUR DESTINY CAN BE PLOTTED IN THE STARS.  
YET I DON'T THINK, COINCIDENCE IS THE ANSWER  
FOR THE HOW, WHO, WHAT, WHEN, WHERE, AND WHY WE ARE.

(All)

COULD IT BE WE'RE MADE FOR A CERTAIN POINT IN TIME,

IN A CERTAIN PLACE, OF A CERTAIN RACE.  
AND WE FIND OUR LIVES ARE LINKED TO THOSE WE MEET,  
EACH ENCOUNTER HELPS, TO MAKE OUR LIVES COMPLETE.

(Lisa)  
I BELIEVE THAT PEOPLE COME INTO OUR LIVES,  
SO WE MAY LEARN FROM WHAT THEY HAVE TO GIVE.  
ESSENTIAL LESSONS THAT WE HAVE TO LEARN,  
THAT GIVE A CLUE TO THE PURPOSE WHY WE LIVE.

(Michael)  
WHAT BROUGHT YOU TO ME, AND ME BACK TO YOU,  
WAS SOMETHING FAR BEYOND OUR CONTROL.  
SOME HEAVENLY FORCE, DIRECTED YOUR LOVE  
DIRECTLY INTO THE DEPTHS OF MY SOUL.

(All)  
I BELIEVE EACH MEETING IS A PLANNED EVENT,  
BY DIVINE PROVIDENCE, NOT BY COINCIDENCE.  
WHEN WE MEET EACH OTHER IT IS MEANT TO BE,  
FOR OUR PATHS TO CROSS, IT IS SO CLEAR TO SEE.

(Jim)  
I BELIEVE,  
(All)  
I BELIEVE,  
(Michael)  
THAT YOU WERE MEANT FOR ME.

(Jim)  
I BELIEVE,  
(All)  
I BELIEVE,  
(Michael)  
THAT YOU WERE MY DESTINY.

(Jim)  
I BELIEVE,  
(All)  
I BELIEVE,  
(Michael)  
THAT I WAS SENT TO YOU.

(Jim)  
I BELIEVE,  
(All)  
I BELIEVE,  
(Michael)  
THAT YOUR LOVE HAS MADE ME NEW.

(Women)  
I BELIEVE THE POWER OF LOVE CAN DO,

THINGS THAT WE DON'T UNDERSTAND.

(Men)

THINGS THAT WE DON'T UNDERSTAND.

(Women)

JUST LOOK AT WHAT IT HAS DONE FOR YOU,

(Michael)

NO LONGER AM I A SELF-CENTERED MAN.

(Women)

FOREVER I'LL LOVE YOU,  
AND I'LL NEVER PART.  
MY LOVE WILL ALWAYS,  
BE THERE IN YOUR HEART.  
FOREVER I'LL BE,  
FOREVER YOURS.

(Men)

I BELIEVE,  
THAT YOU WERE MEANT FOR ME.  
I BELIEVE,  
YOU WERE MY DESTINY.  
I BELIEVE,  
IN THE POWER OF LOVE.

(All)

I BELIEVE.



## APPENDIX: SCORE

# Waiting For Michael

(Gloria and The Nurses)

Music and Lyrics by:  
Duane Carter

Solo Sop.

1

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

Did you

The musical score is for the song "Waiting For Michael" by Gloria and The Nurses, composed by Duane Carter. It is written for a solo soprano, two soprano parts, two alto parts, and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of three measures. The solo soprano part begins with a first ending bracket over the first measure. The piano part provides harmonic support, with the right hand playing a melody of eighth and quarter notes and the left hand playing a bass line of eighth and quarter notes. The lyrics "Did you" are placed under the Soprano #2 staff in the third measure.

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Solo Sop.

5

Soprano #1

Alto #1

see what he had on yes - ter - day when he came in?

Soprano #2

Alto #2

Piano

Did you

Did you

Solo Sop.

The musical score is written for Soprano #1, Alto #1, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano #1 part has lyrics: "see him smile at me? How my head be - gan to spin." The Alto #1 and Alto #2 parts are silent. The Piano part provides harmonic support with chords and single notes.

Soprano #1

see him smile at me? How my head be - gan to spin.

Alto #1

Soprano #2

Alto #2

Piano

Did you

Solo Sop.

9

Soprano #1

Alto #1

Soprano #2

Alto #2

Well

Piano

no - tice how he looks ev-'ry time that I walk by?

Musical score for Soprano #1, Alto #1, Soprano #2, and Piano. The score is written in G major (one sharp) and 4/4 time. The Soprano #1 and Alto #1 parts are mostly rests. The Soprano #2 part has a melody. The Piano part has a bass line.

Soprano #1  
 Alto #1  
 Soprano #2  
 just the o-ther day he stared deep in - to my eyes.  
 Piano

Solo Sop.

13

Soprano #1

He'll ask me out be - fore the week is done.

Alto #1

Soprano #2

Alto #2

Piano

Solo Sop.

The musical score is written for five parts: Solo Soprano, Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano #1 part has the lyrics "He'll call me up and tell me I'm the one,". The Piano part provides harmonic support with chords and a bass line.

Soprano #1

Alto #1

He'll call me up and tell me I'm the one,

Soprano #2

Alto #2

Piano



Solo Sop.

17

Soprano #1

Alto #1

Soprano #2

He'll whis- per in my ear ov- er can- dle - light.

Alto #2

Piano

Solo Sop.

The musical score is written for five parts: Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano parts (Soprano #1, Soprano #2, and Solo Sop.) have whole rests in both measures. Alto #1 has a whole rest in the first measure and a half note in the second measure. Alto #2 has a half note in the first measure and a half note in the second measure. The Piano part has a whole note in the first measure and a whole note in the second measure. The lyrics are: "He'll gent-ly kiss my lips and he'll squeeze me tight. Ex-pec-".

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

He'll gent-ly kiss my lips and he'll squeeze me tight. Ex-pec-

Solo Sop.

21

Soprano #1

Why is he tak - ing so long?

Alto #1

ta - ting

an - ti - ci -

Soprano #2

Why is he tak - ing so long?

Alto #2

ta - ting

an - ti - ci -

Piano

Solo Sop.

The musical score is written for five parts: Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano parts have lyrics: "Where could he be?" and "pat - ing spec- u-". The Piano part has a complex accompaniment with chords and moving lines in both hands.

Soprano #1

Where could he be?

Alto #1

pat - ing spec- u-

Soprano #2

Where could he be?

Alto #2

pat - ing spec- u-

Piano

Solo Sop.

25

Soprano #1

How much long-er can I go on?

Alto #1

lat-ing

while we're

Soprano #2

How much long-er can I go on?

Alto #2

lat-ing

while we're

Piano

Solo Sop.

The musical score is written for five parts: Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano parts have lyrics: "When will he no - tice me?" and "wait - ing for Mi - chael." The Alto parts have lyrics: "wait - ing" and "for Mi - chael." The Piano part provides harmonic support with chords and a bass line.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

When will he no - tice me?

wait - ing for Mi - chael.

When will he no - tice me?

wait - ing for Mi - chael.

Solo Sop.

29

Soprano #1

What

Alto #1

Soprano #2

Alto #2

Piano

Solo Sop.

musical score for a vocal solo and piano accompaniment. The score is written for Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "makes you think that he would want to be with you? Why".

The score consists of two measures. The first measure contains the lyrics "makes you think that he would" and the second measure contains "want to be with you? Why".

The vocal parts (Soprano #1, Alto #1, Soprano #2, Alto #2) are all marked with a rest in both measures. The Piano part features a melody in the right hand and a bass line in the left hand, with chords and single notes.



**Solo Sop.**

would he give up steak just to

**Soprano #1**

**Alto #1**

**Soprano #2**

**Alto #2**

Piano

Solo Sop.

33

have some chick-en stew? Can't you see that I'm the one that

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

Solo Sop.

musical score for a vocal solo and piano accompaniment. The score is written for Soprano Solo, Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "makes him feel a - live? When he".

The score consists of six staves. The first staff is for the Solo Soprano, which has a melody line with lyrics. The second staff is for Soprano #1, the third for Alto #1, the fourth for Soprano #2, and the fifth for Alto #2; all of these parts are currently silent, indicated by a horizontal bar. The sixth staff is for the Piano, which provides accompaniment with chords and single notes in both the treble and bass clefs.

Solo Sop.

37

close his eyes at night I'm the one he dreams a - bout.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

Solo Sop.

He'll take me out for pic-nics in the park,

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

The musical score is for a piece in D major (two sharps) and 4/4 time. It features a vocal solo for Soprano and piano accompaniment. The vocal line consists of two measures: the first measure contains the lyrics 'He'll take me out for' and the second measure contains 'pic-nics in the park,'. The piano accompaniment is divided into two systems. The first system includes staves for Soprano #1, Alto #1, Soprano #2, and Alto #2, all of which are empty, indicating they are silent during this solo. The piano part begins with a complex chord in the right hand and a single note in the left hand. The second system continues the piano accompaniment with similar chords and notes. The key signature is D major, and the time signature is 4/4.



Solo Sop.

He'll sing me songs and write me po - e - try.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal soloist part (Solo Sop.) begins with a treble clef and a key signature of three sharps. The lyrics are "He'll sing me songs and write me po - e - try." The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of three sharps. The piano part features a series of chords and single notes, with some rests. The vocal parts for Soprano #1, Alto #1, Soprano #2, and Alto #2 are all marked with a whole rest, indicating they are silent during this section.

Solo Sop.

45

He'll send me ro-ses when he thinks of me.

Soprano #1

Alto #1

Soprano #2

Ex- pec-

Alto #2

Ex- pec-

Piano

The musical score is written for a vocal ensemble and piano. It is in G major (one sharp) and 4/4 time. The score is divided into two measures. The first measure shows the Soprano Soloist singing 'He'll send me ro-ses' and the Soprano #2 singing 'Ex-'. The second measure shows the Soprano Soloist singing 'when he thinks of me.' and the Soprano #2 singing 'pec-'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of seven staves. The top staff is for a Solo Soprano, which is currently silent. The next two staves are for Soprano #1 and Alto #1. The following two staves are for Soprano #2 and Alto #2. The bottom two staves are for the Piano, with a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are: "Why is he tak - ing so long? ta - ting an - ti - ci-".

Soprano #1

Why is he tak - ing so long?

Alto #1

ta - ting an - ti - ci-

Soprano #2

Why is he tak - ing so long?

Alto #2

ta - ting an - ti - ci-

Piano

Solo Sop.

49

Soprano #1

Where could he be?

Alto #1

pat - ing

spec- u-

Soprano #2

Where could he be?

Alto #2

pat - ing

spec- u-

Piano

Solo Sop.

The musical score is written for five parts: Solo Soprano, Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano parts have lyrics: "How much long-er can I go on?". The Alto parts have lyrics: "lat-ing while we're". The Piano part provides harmonic support with chords and melodic lines in both hands.

Soprano #1

How much long-er can I go on?

Alto #1

lat-ing while we're

Soprano #2

How much long-er can I go on?

Alto #2

lat-ing while we're

Piano

Solo Sop.

53

Soprano #1

When will he no - tice me?

Alto #1

wait - ing

for Mi - chael.

Soprano #2

When will he no - tice me?

Alto #2

wait - ing

for Mi - chael.

Piano

The piano accompaniment consists of two staves, treble and bass. The key signature is three sharps (F#, C#, G#). The right hand features a series of chords and single notes, while the left hand provides a harmonic foundation with chords and moving lines. The music is divided into two measures by a vertical bar line.

Solo Sop.

Score for Soprano and Piano. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves. The first six staves are for vocal parts: Soprano #1, Alto #1, Soprano #2, and Alto #2. The seventh staff is for the Piano accompaniment, consisting of a grand staff (treble and bass clefs). The vocal parts enter in the third measure of the system with the lyrics "An - ti - ci-". The Piano accompaniment begins in the first measure with a series of chords and moving lines in both hands.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

An - ti - ci-

An - ti - ci-

An - ti - ci-

An - ti - ci-

Solo Sop.

57

musical score for Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The score is written in treble clef with a key signature of one sharp (F#). The lyrics are: pa - ting, is so stim - u - la - ting, pa - ting, is so stim - u - la - ting, pa - ting, is so stim - u - la - ting, pa - ting, is so stim - u - la - ting.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

Solo Sop.

61

The musical score is arranged in five staves. The first staff is for Soprano #1, the second for Alto #1, the third for Soprano #2, the fourth for Alto #2, and the fifth for Piano. The lyrics are: "can't help sa - li - va - ting, while we are wait - ing". The piano part consists of a treble and bass clef staff. The lyrics are: "can't help sa - li - va - ting, while we are wait - ing".

Soprano #1

can't help sa - li - va - ting, while we are wait - ing

Alto #1

can't help sa - li - va - ting, while we are wait - ing

Soprano #2

can't help sa - li - va - ting, while we are wait - ing

Alto #2

can't help sa - li - va - ting, while we are wait - ing

Piano

Solo Sop.

65

Musical score for Soprano #1, Alto #1, Soprano #2, Alto #2, and Piano. The score is written for four vocal parts and piano accompaniment. The vocal parts (Soprano #1, Alto #1, Soprano #2, Alto #2) all sing the same lyrics: "for Mi - chael!". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four measures. The first measure contains a whole rest for all vocal parts and a piano introduction. The second measure contains a whole note for all vocal parts and a piano accompaniment. The third measure contains a whole note for all vocal parts and a piano accompaniment. The fourth measure contains a whole note for all vocal parts and a piano accompaniment.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

for Mi - chael!

for Mi - chael!

for Mi - chael!

for Mi - chael!



Solo Sop.

69

Musical score for measures 69 and 70. The score is written for Soprano #1, Alto #1, Soprano #2, Alto #2, Piano, and Solo Soprano. The Solo Soprano part is marked 'Solo Sop.' and begins in measure 69. The Piano part features a melodic line in the right hand and a bass line in the left hand, both marked with a fermata in measure 69. The Solo Soprano part has a whole note in measure 69 and a half note in measure 70. The other vocal parts (Soprano #1, Alto #1, Soprano #2, Alto #2) have whole notes in measure 69 and half notes in measure 70. The Piano part has a whole note in measure 69 and a half note in measure 70.

Soprano #1

Alto #1

Soprano #2

Alto #2

Piano

# Why Can't He

(Michael and William)

Music and Lyrics by:  
Duane Carter

Baritone

1

Why can't he, see me for who I am and

5

not what he wants to see in me?

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Baritone

Why can't he, let me live the way I want, and

Bass

Piano

This system contains the first two measures of a musical score. The Baritone part is written in a single staff with a bass clef and a key signature of two flats. The lyrics "Why can't he, let me live the way I want, and" are aligned with the notes. The Bass part consists of two empty staves. The Piano part is written in grand staff (treble and bass clefs) with a key signature of two flats. The first measure has a whole note chord in the right hand and a whole note in the left hand. The second measure has a half note in the right hand and a half note in the left hand.

not how he thinks it ought to be?

9

This system contains the next two measures of the musical score. The Baritone part continues with the lyrics "not how he thinks it ought to be?". A measure rest is placed above the staff for the second measure. The Bass part consists of two empty staves. The Piano part continues in grand staff. The first measure has a whole note chord in the right hand and a whole note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. A measure rest is placed above the staff for the second measure. A rehearsal mark "9" is placed above the Baritone staff at the beginning of the second measure.

Baritone

Baritone

I want to live my life I want to feel my life,

Bass

Piano

This system contains the first two measures of the musical score. The Baritone part is in the upper staff, with lyrics "I want to live my life" in measure 1 and "I want to feel my life," in measure 2. The Bass part is in the middle staff, showing rests for both measures. The Piano part is in the lower staff, with chords in measure 1 and a chord with a fermata in measure 2. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

13

deeply with ev-ry breath take in all the world has to give.

This system contains measures 3 and 4 of the musical score. The Baritone part continues with lyrics "deeply with ev-ry breath take in" in measure 3 and "all the world has to give." in measure 4. The Bass part shows rests for both measures. The Piano part continues with chords in measure 3 and a chord with a fermata in measure 4. The key signature and time signature remain the same as in the first system.

Baritone

I need to grasp it all,

The Baritone part is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a half note G2, a quarter note A2, a half note B-flat2, a quarter note C3, a half note D3, a quarter note E-flat3, a half note F3, and ends with a quarter rest. A slur covers the notes from G2 to F3.

Bass

A single staff in bass clef with a key signature of two flats, containing a whole rest.

Piano

The Piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of two flats and contains a quarter rest followed by a half note chord of G2 and B-flat2. The left hand (bass clef) has a key signature of two flats and contains a half note chord of G2 and B-flat2. A slur covers the half note in both hands.

I need to an - swer the call that's

The Baritone part continues on a single staff in bass clef with a key signature of two flats. The melody starts with a half note G2, followed by a quarter note A2, a half note B-flat2, a quarter note C3, a half note D3, a quarter note E-flat3, a half note F3, and ends with a quarter note G3. A slur covers the notes from A2 to G3.

A single staff in bass clef with a key signature of two flats, containing a whole rest.

The Piano accompaniment continues with two staves. The right hand (treble clef) has a key signature of two flats and contains a quarter rest followed by a half note chord of G2 and B-flat2. The left hand (bass clef) has a key signature of two flats and contains a half note chord of G2 and B-flat2. A slur covers the half note in both hands.

Baritone

shout - ing out my name say - ing I've

Bass

Piano

17 on- ly one life to live. Feel it all,

Baritone

taste it all, so clear- ly can I see, but

Piano

21 why - can't he? So why - can't

Baritone

25

Bass he?

Piano

Why can't he, be

more re - spon - si - ble and not be so ir - re - v'rent - ly care-free

The musical score is written for three parts: Baritone, Bass, and Piano. The Baritone part has a long note spanning measures 24 and 25, marked with a '25' above it. The Bass part has a short melodic line starting in measure 25. The Piano part features a complex accompaniment with chords and moving lines in both hands. The lyrics are: 'he?', 'Why can't he, be', 'more re - spon - si - ble and not be so ir - re - v'rent - ly care-free'.



Baritone

29

Bass

Piano

Why can't he, grow in ma - tur- i- ty

33

how can he not see what I can see? I

Baritone

Bass

Piano

want him to be a man, be ev- 'ry thing he can with

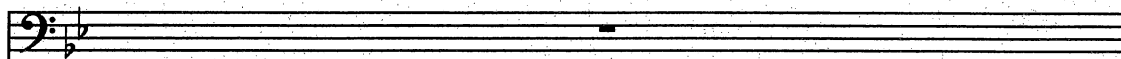


37

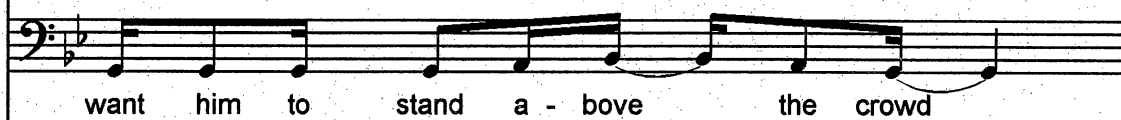
ev- ry breath he takes give all that he has to give. I



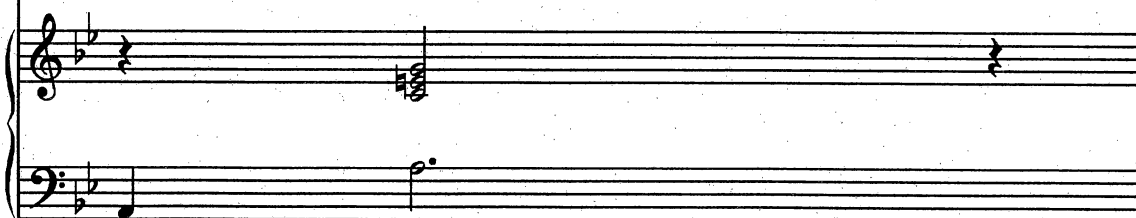
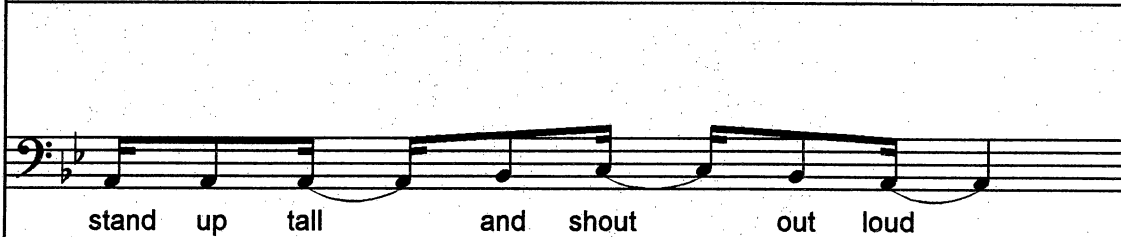
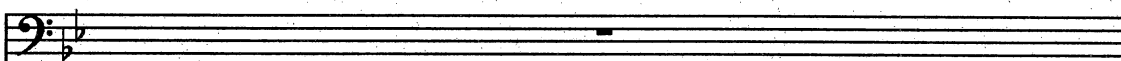
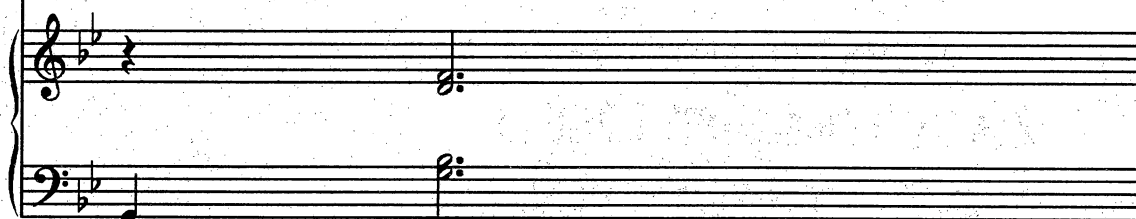
Baritone



Bass



Piano



Baritone

41

Bass

Piano

when he hears the call say-ing he has on-ly one life to live.

Feel it all, grasp it all, so clear - ly can I see but

Baritone

45

Bass

Piano

Musical score for measures 45-48. The Baritone part has rests. The Bass part has a melodic line. The Piano accompaniment features a complex harmonic texture with many accidentals.

why - can't he? So why - can't

49

Musical score for measures 49-52. The Baritone part has rests. The Bass part has a melodic line. The Piano accompaniment features a complex harmonic texture with many accidentals.

he? A life that is re- Life is what you

Baritone

make it, so why can't he let  
Bass  
spec- ta - ble is his du- ty to  
Piano

53  
me, live the way that  
claim. From son to son I

Baritone

Baritone

Bass

Piano

51

I see fit and how I think it

pass the torch to ho-nor the Ma-son

52

53

ought to be.

name.

Why can't he,

54

Baritone

Bass

Piano stop his run - ning a - round and

61

find a de-cent girl he can call his own?



Baritone

Why can't he, stop treat - ing me like a child and be-

Bass

Piano

65

gin for once to see that I am grown?

Baritone

Bass

Piano

I want to see him be - come

The first system of the musical score consists of three staves. The top staff is a Baritone line in bass clef, which is mostly empty. The middle staff is a Bass line in bass clef, containing a melodic line with notes corresponding to the lyrics. The bottom staff is a Piano accompaniment in G major, with a treble and bass clef, featuring a steady eighth-note bass line and chords in the treble.

so much more than me, tak-ing aim up high,

The second system of the musical score continues the previous system. The Baritone staff remains empty. The Bass staff continues the melodic line with the lyrics. The Piano accompaniment continues with the same rhythmic pattern and harmonic support.

Baritone

69

Bass

Piano

Baritone: I want to spread my wings,  
Bass: shoot- ing for the stars.  
Piano: Accompanying piano part with chords and bass lines.

Detailed description: This system contains measures 69 and 70. The Baritone part has a whole rest in measure 69 and a melodic line in measure 70. The Bass part has a melodic line in measure 69 and a whole rest in measure 70. The Piano part consists of two staves (treble and bass) with chords and single notes.

Baritone: there are so ma- ny things at my fin- ger- tips yet they  
Bass: Accompanying piano part with chords and bass lines.

Detailed description: This system contains measures 71 and 72. The Baritone part has a melodic line in measure 71 and a melodic line in measure 72. The Bass part has a whole rest in measure 71 and a whole rest in measure 72. The Piano part consists of two staves (treble and bass) with chords and single notes.

Baritone

73

seem so ve- ry far. Feel it all, grasp it all,

Bass

Feel it all, grasp it all

Piano

77

it's so plain to see but why - can't he?

it's so plain to see but why - can't he?

Baritone

So why - can't he?

84

Bass

So why - can't he?

Piano

Why can't he?

Why can't he?

# The Only Way Out Is Up

(Tonya and Bridget)

Music and Lyrics by:  
Duane Carter

Soprano

Musical score for Soprano, Alto, and Piano. The key signature is one sharp (F#) and the time signature is 6/8. The Soprano and Alto parts are marked with a '1' and contain whole rests. The Piano part begins with a treble and bass clef, a key signature of one sharp, and a 6/8 time signature. It features a melodic line in the treble and a bass line in the bass, with various chords and single notes.

Musical score for Soprano, Alto, and Piano. The key signature is one sharp (F#) and the time signature is 6/8. The Soprano part is marked with a '5' and contains a whole rest. The Alto part contains a melodic line with lyrics: "I know you're feel - ing scared and all a - lone - ,". The Piano part continues with a treble and bass clef, a key signature of one sharp, and a 6/8 time signature, featuring chords and single notes.

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Soprano

Alto

Piano

don't know what you should do -.

9

I know you wish that you could go back home -,

Soprano

Alto

be- lieve me girl, I wish I could

Piano

13

too -. But life does- n't al- ways deal us the



Soprano

cards we have in mind.

17

I'm sure that you would pro - bly change your life -,

Soprano

Alto

Piano

if some- how you could go back in

This musical system features three staves. The Soprano staff is a single treble clef staff with a key signature of one sharp (F#) and contains two measures of whole rests. The Alto staff is a single treble clef staff with a key signature of one sharp (F#) and contains two measures of music. The first measure has a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, all beamed together. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The first measure has a half note G3, a half note F#3, and a half note E3, all beamed together. The second measure has a half note G3, a half note F#3, and a half note E3, all beamed together. The lyrics "if some- how you could go back in" are written below the Alto staff.

21

time -.

But my ma- ma she al- ways

This musical system features three staves. The Soprano staff is a single treble clef staff with a key signature of one sharp (F#) and contains two measures of whole rests. The Alto staff is a single treble clef staff with a key signature of one sharp (F#) and contains two measures of music. The first measure has a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, all beamed together. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The first measure has a half note G3, a half note F#3, and a half note E3, all beamed together. The second measure has a half note G3, a half note F#3, and a half note E3, all beamed together. The lyrics "time -." and "But my ma- ma she al- ways" are written below the Alto staff.

Soprano

Alto

told me if you dig your - self a

Piano

25

hole, then the on - ly way out is up -

Soprano

the on- ly way out is up -.

29

I was just a - bout your age when I - ,

Soprano

Alto

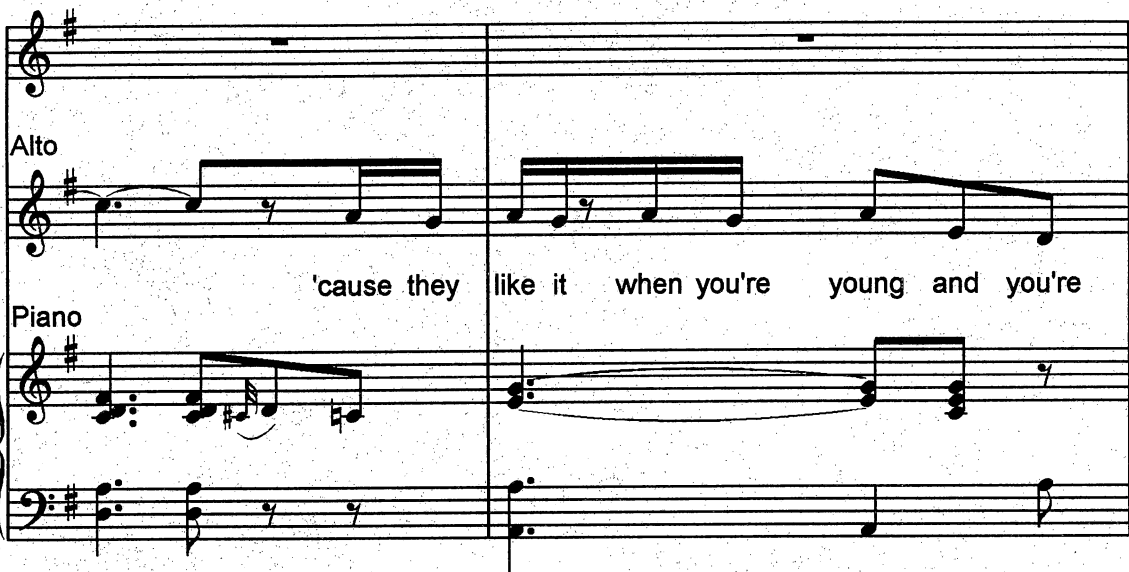
came to the street -

Piano

33

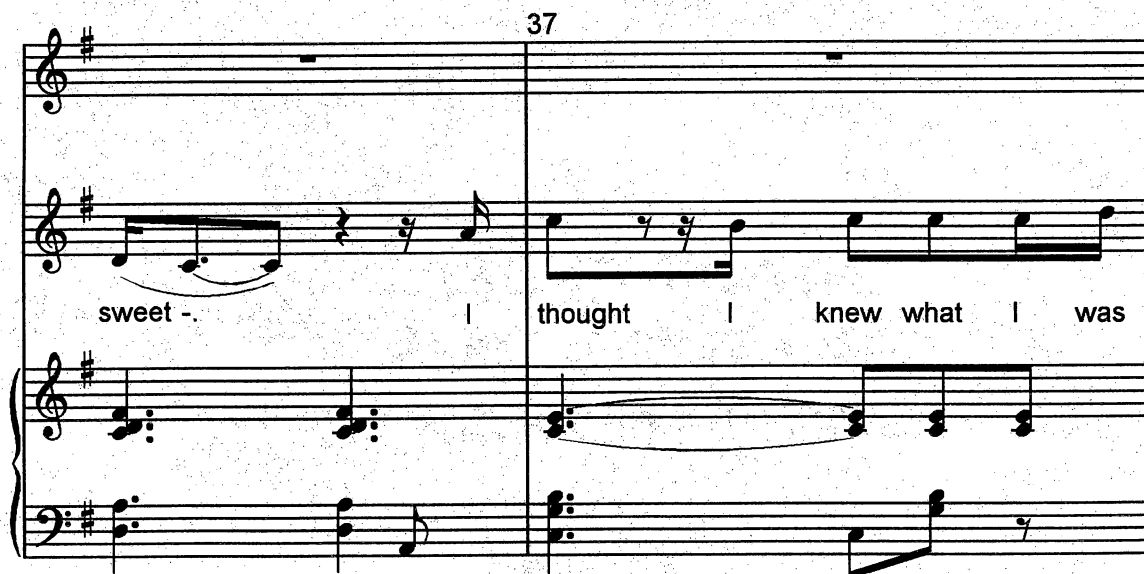
They use to give me so much mo - ney then -

Soprano



'cause they like it when you're young and you're

37



sweet - I thought I knew what I was

Soprano

do - ing trying to make things al - right.

41

But most things in life aren't as cer-tain as -, the

Soprano

45

Alto

day turn - ing to night - . So when you have been

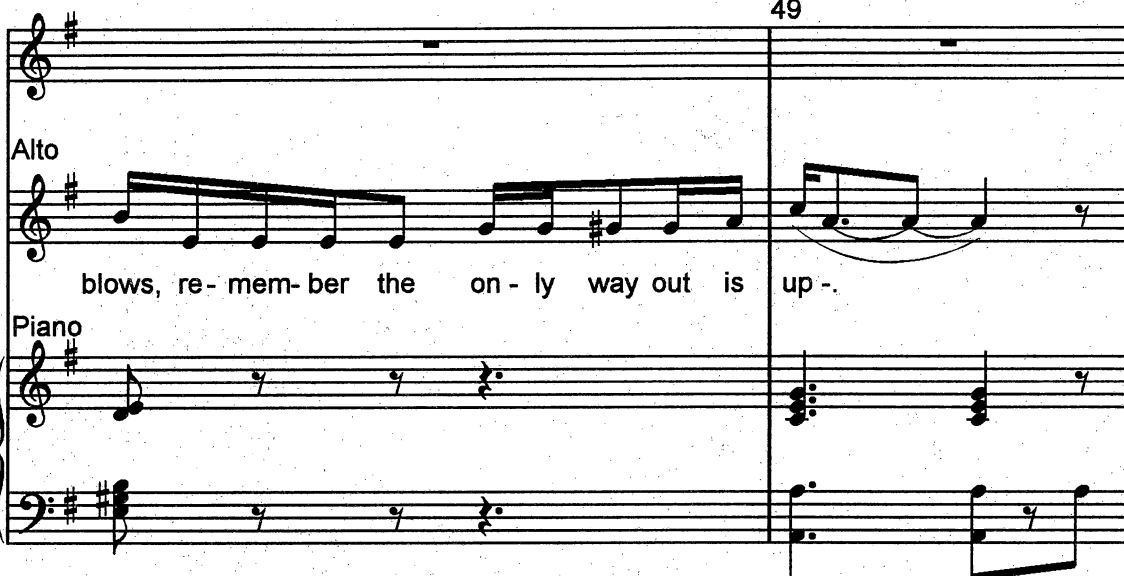
Piano

knocked down by life's crush - ing




Soprano

49



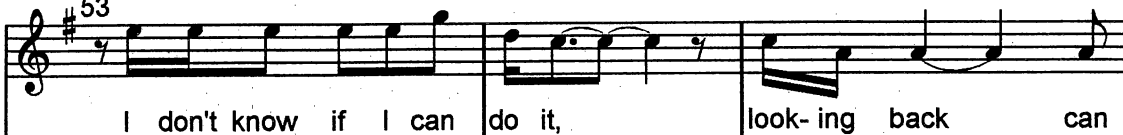
blows, re-mem-ber the on-ly way out is up -.



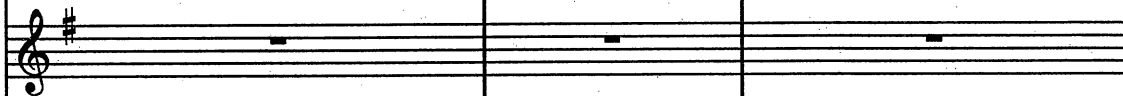
the on-ly way out is up -.

Soprano

53



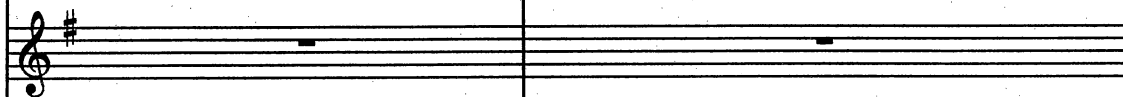
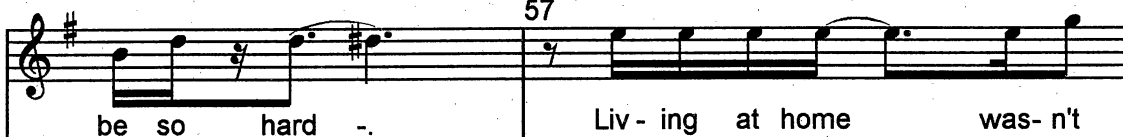
Alto



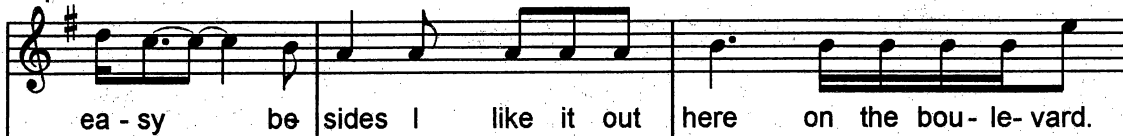
Piano



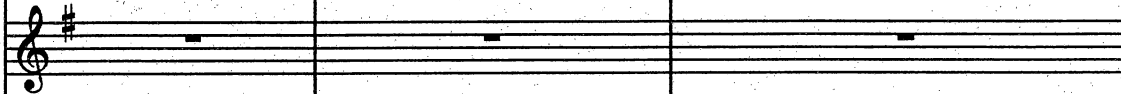
57



Soprano



Alto



Piano



61

Af - ter my dad - dy left us,

af - ter my ma - ma

The second system contains measures 61, 62, and 63. Measure 61 has a treble clef and a key signature of one sharp (F#). The lyrics "Af - ter my dad - dy left us," are under the first two measures. Measure 62 has a treble clef and a key signature of one sharp (F#). The lyrics "af - ter my ma - ma" are under the third measure. Measure 63 has a treble clef and a key signature of one sharp (F#). The piano accompaniment continues with chords and moving lines in both hands.

But tried - my dad - dy know and you

But

This musical system contains measures 61, 62, and 63. It features a piano accompaniment on the right and a vocal line on the left. The piano part has a treble and bass staff. The vocal line is on a single staff. The lyrics are: "But tried - my dad - dy know and you". The word "But" appears twice, once at the beginning of measure 61 and once at the beginning of measure 62. The word "tried -" is written with a hyphen and a dash, indicating a long note. The word "my" is written with a hyphen and a dash, indicating a long note. The word "dad - dy" is written with a hyphen and a dash, indicating a long note. The word "know" is written with a hyphen and a dash, indicating a long note. The word "and" is written with a hyphen and a dash, indicating a long note. The word "you" is written with a hyphen and a dash, indicating a long note.

Piano died -

Alto

Soprano

My ma-ma tried to make up for his ab-sence,

65

This musical system contains measures 64 and 65. It features a piano accompaniment on the right and two vocal lines on the left. The piano part has a treble and bass staff. The vocal lines are on two staves, labeled "Alto" and "Soprano". The lyrics are: "Piano died -" for the piano part, "My ma-ma tried to make up for his ab-sence," for the vocal parts. The word "Piano" is written with a hyphen and a dash, indicating a long note. The word "died -" is written with a hyphen and a dash, indicating a long note. The word "My" is written with a hyphen and a dash, indicating a long note. The word "ma-ma" is written with a hyphen and a dash, indicating a long note. The word "tried" is written with a hyphen and a dash, indicating a long note. The word "to" is written with a hyphen and a dash, indicating a long note. The word "make" is written with a hyphen and a dash, indicating a long note. The word "up" is written with a hyphen and a dash, indicating a long note. The word "for" is written with a hyphen and a dash, indicating a long note. The word "his" is written with a hyphen and a dash, indicating a long note. The word "ab-sence," is written with a hyphen and a dash, indicating a long note. The number "65" is written at the end of the system.

Soprano 69

fill - in' in does-n't al - ways make it bet - ter, it can't

Alto

fill - in' in does-n't al - ways make it bet - ter, it can't

Piano

This musical system contains three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Piano. The Soprano and Alto parts have identical lyrics: "fill - in' in does-n't al - ways make it bet - ter, it can't". The Piano part consists of two staves (treble and bass clef) with chords and single notes. The key signature has one sharp (F#).

al - ways ful - fill the need.

al - ways ful - fill the need.

This musical system continues the previous one. It also has three staves for Soprano, Alto, and Piano. The lyrics for the vocal parts are "al - ways ful - fill the need." repeated across two measures. The Piano part continues with accompaniment. The key signature remains one sharp (F#).

Soprano <sup>73</sup>

My step - dad - dy took more love than I could give

Alto

Piano

and my dad - dy had too ma - ny mouths - - to

Soprano

77

So I came here in search of an

Alto

feed - So I came here in search of an

Piano

an - swer and soon I'm gon - na be

an - swer in - stead I fell in a

Soprano

81

rich!

Alto

ditch. *Get real,* the on - ly way out is up -

Piano

But

The on - ly way out is up -



Soprano

85

Ton - ya I'm not you and I'm good at what I do.

89

Look at your - self you'll last a year may - be two.

Soprano

The on - ly way out is up - ,

The on - ly way out is up - ,

93

the on - ly way out is up - .

the on - ly way out is up - .

Soprano

The on - ly way out is up - ,

Alto

The on - ly way out is up - ,

Piano

97

the on - ly way out is up - .

the on - ly way out is up - .

101

Soprano

Alto

Piano

The on-ly way out is up.

The on-ly way out is up.

# Is It Me?

(Lisa and Jim)

Music and Lyrics by:  
Duane Carter

Soprano

5

Musical score for the song "Is It Me?" (Lisa and Jim). The score is written for Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The key signature is one flat (Bb) and the time signature is 4/4. The Soprano and Tenor parts are marked with a "5" above the first measure, indicating a fifth line. The Violin I and Violin II parts are marked with a "4" above the first measure, indicating a fourth line. The Viola and Bass parts are marked with a "4" above the first measure, indicating a fourth line. The score consists of four measures. The Soprano and Tenor parts are marked with a "5" above the first measure, indicating a fifth line. The Violin I and Violin II parts are marked with a "4" above the first measure, indicating a fourth line. The Viola and Bass parts are marked with a "4" above the first measure, indicating a fourth line.

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Soprano

9

Musical score for Soprano, Tenor, Violin I, Violin II, Viola, and Bass, measures 1-4. The score is written in 4/4 time with a key signature of one flat (B-flat). The Soprano and Tenor parts are in treble clef with a B-flat key signature. The Violin I and Violin II parts are in treble clef with a B-flat key signature. The Viola part is in alto clef with a B-flat key signature. The Bass part is in bass clef with a B-flat key signature. The Soprano and Tenor parts are mostly rests. The Violin I and Violin II parts have active melodic lines. The Viola and Bass parts have active lines, with the Bass part featuring a melodic line in the final measure.

Measure	Soprano	Tenor	Violin I	Violin II	Viola	Bass
1	Rest	Rest	G4, A4, B4, C5	F4, G4, A4, B4	F3, G3, A3, B3	F2, G2, A2, B2
2	Rest	Rest	B4, A4, G4, F4	A4, B4, C5, B4	B3, A3, G3, F3	A2, B2, C3, B2
3	Rest	Rest	E5, D5, C5, B4	B4, A4, G4, F4	F3, E3, D3, C3	B2, A2, G2, F2
4	Rest	Rest	A4, B4, C5, B4	A4, B4, C5, B4	A4, B4, C5, B4	A4, B4, C5, B4

Soprano

13

Musical score for measures 13-16, featuring Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The key signature is one flat (B-flat).

**Soprano:** Rests in all four measures.

**Tenor:** Rests in all four measures.

**Violin I:** Plays a continuous eighth-note pattern in B-flat across all four measures.

**Violin II:** Plays a continuous eighth-note pattern in B-flat across all four measures.

**Viola:** Measures 13-14: Quarter notes G2, F2, E2, D2. Measure 15: Quarter notes C2, B1, A1, G1. Measure 16: Quarter notes F1, E1, D1, C1. Measure 17: Quarter notes B1, A1, G1, F1.

**Bass:** Measures 13-14: Quarter notes G2, F2, E2, D2. Measure 15: Quarter notes C2, B1, A1, G1. Measure 16: Quarter notes F1, E1, D1, C1. Measure 17: Quarter notes B1, A1, G1, F1.

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## 21

21

Tenor

Violin I

Violin II

Viola

Bass

Soprano

Musical score for Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The score is written in 4/4 time and features a key signature of one flat (Bb). The Soprano and Tenor parts are vocal staves. The Violin I, Violin II, Viola, and Bass parts are instrumental staves. The lyrics "Is ev - 'ry" are written under the Soprano staff in the third measure.

Tenor

Is ev - 'ry

Violin I

Violin II

Viola

Bass

Soprano

25

thing al - right? He must be jok - ing. He would- n't

Tenor

Violin I

Violin II

Viola

Bass

Soprano

ask if he could- n't read my eyes. In a

Tenor

Violin I

Violin II

Viola

Bass

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of six staves. The Soprano staff is in treble clef with a key signature of one flat (Bb) and contains the lyrics 'ask if he could- n't read my eyes. In a'. The Tenor staff is also in treble clef with a key signature of one flat and contains a whole rest. The Violin I and Violin II staves are in treble clef with a key signature of one flat and contain a melodic line. The Viola staff is in alto clef with a key signature of one flat and contains a melodic line. The Bass staff is in bass clef with a key signature of one flat and contains a melodic line. The score is divided into two measures by a vertical bar line.

Soprano

29

dis - tant world I choose as re - fuge, ra - ther than to

Tenor

Violin I

Violin II

Viola

Bass

Soprano

lis- ten to an- y - more of his sil- ly lies. He wants to

Tenor

Violin I

Violin II

Viola

Bass

The musical score is written for six parts: Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The key signature is one flat (B-flat). The Soprano part has lyrics: "lis- ten to an- y - more of his sil- ly lies. He wants to". The Tenor part has a whole rest in the first measure and a whole note in the second measure. Violin I and Violin II have eighth-note patterns. Viola and Bass have quarter-note patterns with ties.

Soprano

33

know what's wrong. What's wrong is us. This

Tenor

Violin I

Violin II

Viola

Bass

Soprano

pic- tures not the way it ought to be. Can't he

Tenor

Violin I

Violin II

Viola

Bass

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of six staves. The Soprano staff is in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'pic- tures not the way it ought to be. Can't he'. The Tenor staff is also in treble clef with a key signature of one flat, but it is mostly empty with a few notes. The Violin I and Violin II staves are in treble clef with a key signature of one flat. The Viola staff is in alto clef with a key signature of one flat. The Bass staff is in bass clef with a key signature of one flat. The music is divided into two measures by a vertical bar line. The first measure contains the lyrics 'pic- tures not the way it ought to be.' and the second measure contains 'Can't he'. The instrumental parts provide harmonic support for the vocal lines.



Soprano

37.

feel that there's some - thing wrong with this re-

Tenor

Violin I

Violin II

Viola

Bass

The musical score is for a scene starting at measure 37. The Soprano part begins with a half note 'feel', followed by eighth notes 'that there's', and then a half note 'some - thing' with a slur over it, followed by eighth notes 'wrong with this re-'. The Tenor part has a whole rest. The Violin I and II parts have eighth-note patterns. The Viola and Bass parts have eighth-note patterns with slurs.

Soprano

41

la- tion - ship or could it just be me?

Tenor

Violin I

Violin II

Viola

Bass

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of six staves. The Soprano staff (top) has a treble clef and a key signature of one flat (Bb). It contains the lyrics 'la- tion - ship or could it just be me?'. The Tenor staff has a treble clef with an 8va marking below it. The Violin I and II staves have treble clefs. The Viola staff has an alto clef. The Bass staff has a bass clef. The score is divided into three measures. Measure 40: Soprano has a half note 'la', a quarter note 'tion', a quarter note 'ship', and a quarter note 'or'. Tenor has a whole rest. Violin I and II have eighth-note patterns. Viola and Bass have quarter-note patterns. Measure 41: Soprano has a quarter note 'could', a quarter note 'it', a quarter note 'just', and a quarter note 'be'. Tenor has a whole note. Violin I and II have eighth-note patterns. Viola and Bass have quarter-note patterns. Measure 42: Soprano has a quarter note 'me?'. Tenor has a whole note. Violin I and II have eighth-note patterns. Viola and Bass have quarter-note patterns.

Soprano

45

Musical score for measures 45-48, featuring Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The score is written in 4/4 time with a key signature of one flat (B-flat). The Soprano and Tenor parts are mostly rests. Violin I and Viola play a melodic line, while Violin II and Bass provide harmonic support.

Measure	Soprano	Tenor	Violin I	Violin II	Viola	Bass
45	Rest	Rest	G4, A4, Bb4, A4, G4	G4, A4, Bb4, A4, G4	G4, A4, Bb4, A4, G4	G2, A2, Bb2, A2, G2
46	Rest	Rest	F#4, G4, A4, Bb4, A4, G4	F#4, G4, A4, Bb4, A4, G4	F#4, G4, A4, Bb4, A4, G4	F#2, G2, A2, Bb2, A2, G2
47	Rest	Rest	E4, F#4, G4, A4, Bb4, A4, G4	E4, F#4, G4, A4, Bb4, A4, G4	E4, F#4, G4, A4, Bb4, A4, G4	E2, F#2, G2, A2, Bb2, A2, G2
48	Rest	Rest	D4, E4, F#4, G4, A4, Bb4, A4, G4	D4, E4, F#4, G4, A4, Bb4, A4, G4	D4, E4, F#4, G4, A4, Bb4, A4, G4	D2, E2, F#2, G2, A2, Bb2, A2, G2

Soprano

The musical score is written for six parts: Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The Soprano part has lyrics: "I'm sor - ry you're ab - so - lute - ly". The Tenor part is silent. Violin I and II play a melodic line in the first measure, followed by a rest. The Viola and Bass parts play a rhythmic accompaniment.

Tenor

Violin I

Violin II

Viola

Bass

I'm sor - ry you're ab - so - lute - ly

Soprano

49

right. This time I must ac - cept the blame. I

Tenor

Violin I

Violin II

Viola

Bass

Detailed description of the musical score: The score is for measures 49, 50, and 51. The key signature has one flat (B-flat). The time signature is 4/4. The Soprano part begins in measure 49 with a half note 'right.', followed by a quarter rest, then a half note 'This', a quarter rest, a half note 'time', a quarter rest, a half note 'I', a quarter rest, a half note 'must', a quarter rest, a half note 'ac -', a quarter rest, a half note 'cept', a quarter rest, a half note 'the', a quarter rest, a half note 'blame.', a quarter rest, and a half note 'I' in measure 51. The Tenor part is silent throughout. Violin I plays a melodic line: measure 49 has a half note G4, quarter note A4, eighth note Bb4, and eighth note A4; measure 50 has a whole note G4; measure 51 has a half note G#4, quarter note F#4, eighth note E4, and eighth note D4. Violin II plays a harmonic line: measure 49 has a half note G3, quarter rest, and half note Bb3; measure 50 has a half note G3, quarter rest, and half note Bb3; measure 51 has a half note G#3, quarter rest, and half note Bb3. Viola plays a harmonic line: measure 49 has a half note G3, quarter rest, and half note Bb3; measure 50 has a half note G3, quarter rest, and half note Bb3; measure 51 has a half note G#3, quarter rest, and half note Bb3. Bass plays a harmonic line: measure 49 has a half note G2, quarter rest, and half note Bb2; measure 50 has a half note G2, quarter rest, and half note Bb2; measure 51 has a half note G#2, quarter rest, and half note Bb2.

Soprano

53

did what I said I'd ne-ver do. I al-

Tenor

Violin I

Violin II

Viola

Bass

Soprano

lowed my - self to play the fool a - gain.

Tenor

Violin I

Violin II

Viola

Bass

Soprano

57

The musical score for measures 57 and 58 is written for a vocal duo and a string quartet. The Soprano part is a whole rest in both measures. The Tenor part has a melodic line with lyrics: "Li - sa, stop play - ing games with me. If there's a". The Violin I part has a whole note in measure 57 and a half note in measure 58. The Violin II part has a half note in measure 57 and a whole note in measure 58. The Viola part has a half note in measure 57 and a whole note in measure 58. The Bass part has a half note in measure 57 and a whole note in measure 58. The key signature has one flat (B-flat) and the time signature is 4/4.

Tenor

Li - sa, stop play - ing games with me. If there's a

Violin I

Violin II

Viola

Bass



Soprano

There's a

8 pro - blem then please be straight.

Violin I

Violin II

Viola

Bass

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of six staves. The Soprano staff has a treble clef and a key signature of one flat (B-flat). It contains a whole rest in the first measure and a half note G4 in the second measure, with the lyrics 'There's a' below it. The Tenor staff has a treble clef and a key signature of one flat. It contains a half note F4 in the first measure, a half note G4 in the second measure, and a half note A4 in the third measure, with the lyrics 'pro - blem then please be straight.' below it. The Violin I and Violin II staves have treble clefs and a key signature of one flat. They contain a half note F4 in the first measure, a half note G4 in the second measure, and a half note A4 in the third measure. The Viola staff has an alto clef and a key signature of one flat. It contains a half note F4 in the first measure, a half note G4 in the second measure, and a half note A4 in the third measure. The Bass staff has a bass clef and a key signature of one flat. It contains a half note F3 in the first measure, a half note G3 in the second measure, and a half note A3 in the third measure.

Soprano

game that's be - ing played, but I'm

Tenor

8

Violin I

Violin II

Viola

Bass

Soprano

just the pawn that's be- ing used for bait.

Tenor

Violin I

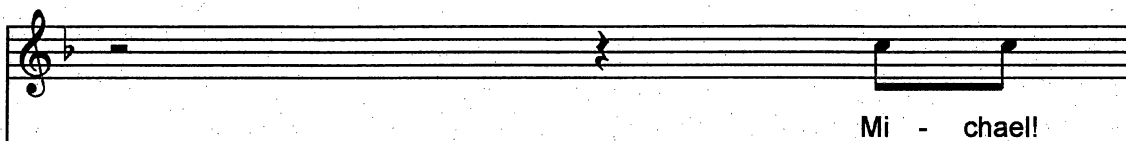
Violin II

Viola

Bass

Detailed description: This is a musical score for a scene. It features six staves: Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The Soprano part has a melody with lyrics 'just the pawn that's be- ing used for bait.' The Tenor part has a whole rest. Violin I and Violin II play a melodic line with a slur over the first four measures. The Viola and Bass parts provide harmonic support with a similar melodic line. The key signature has one flat (B-flat), and the time signature is 4/4.

Soprano



Musical notation for the Soprano part. The staff is in treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half rest in the second measure, and a half note G4 in the third measure. The lyrics "Mi - chael!" are written below the staff.

Tenor



Musical notation for the Tenor part. The staff is in treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, a half note E4 in the fourth measure, and a whole rest in the fifth measure. The lyrics "What is this all a - bout?" are written below the staff.

Violin I



Musical notation for the Violin I part. The staff is in treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, and a half note E4 in the fourth measure.

Violin II



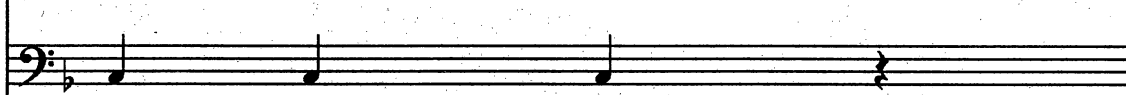
Musical notation for the Violin II part. The staff is in treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, and a whole rest in the fourth measure.

Viola



Musical notation for the Viola part. The staff is in alto clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, and a whole rest in the fourth measure.

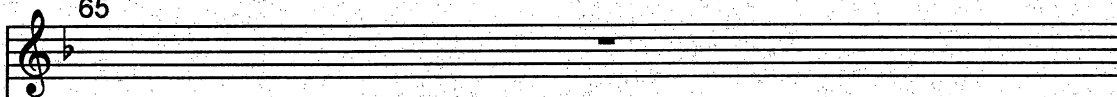
Bass



Musical notation for the Bass part. The staff is in bass clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G3 in the second measure, a half note F3 in the third measure, and a whole rest in the fourth measure.

Soprano

65

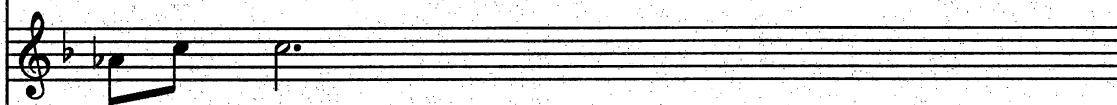


Tenor

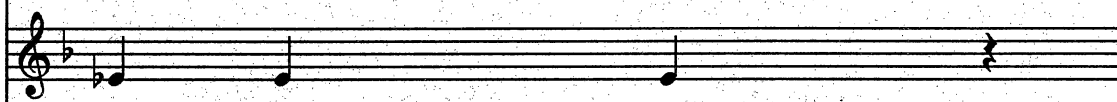


What does Mi - chael have to do with us?

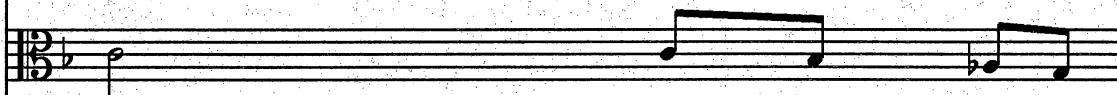
Violin I



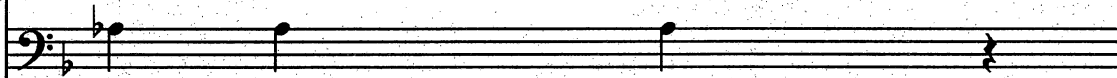
Violin II



Viola



Bass



Soprano

Music score for Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The score is written in 2/4 time and B-flat major. The Soprano part has the lyrics: "You tell me Jim; it's your game of re - venge." The Tenor part has a whole rest in the first measure and a whole note in the second measure. The Violin I part has a whole note in the first measure and a whole note in the second measure. The Violin II part has a half note in the first measure and a half note in the second measure. The Viola part has a half note in the first measure and a half note in the second measure. The Bass part has a whole note in the first measure and a whole note in the second measure.

You tell me Jim; it's your game of re - venge.

Soprano

69

Musical score for measures 69-72, featuring Soprano, Tenor, Violin I, Violin II, Viola, and Bass staves. The key signature is one flat (B-flat).

**Soprano:** Rests in all four measures.

**Tenor:** Rests in all four measures.

**Violin I:** Measure 69: Whole note G4. Measure 70: Whole note G4. Measure 71: Quarter notes A4, B-flat4, A4, G4. Measure 72: Quarter notes F4, E4, D4, C4.

**Violin II:** Measure 69: Quarter notes G4, A4, B-flat4, A4. Measure 70: Quarter notes G4, F4, E4, D4. Measure 71: Whole note G4. Measure 72: Whole note G4.

**Viola:** Measure 69: Whole note G3. Measure 70: Whole note G3. Measure 71: Whole note G3. Measure 72: Whole note G3.

**Bass:** Measure 69: Whole note G2. Measure 70: Whole note G2. Measure 71: Whole note G2. Measure 72: Whole note G2.

Soprano

73

Musical score for measures 73-76, featuring Soprano, Tenor, Violin I, Violin II, Viola, and Bass. The key signature is one flat (B-flat).

**Soprano:** Measures 73-76 contain whole rests.

**Tenor:** Measures 73-76 contain whole rests.

**Violin I:** Measure 73: whole note B-flat. Measure 74: whole note B-flat. Measure 75: quarter notes A-flat, G, F, E-flat. Measure 76: quarter notes D, C.

**Violin II:** Measure 73: whole note B-flat. Measure 74: whole note B-flat. Measure 75: quarter notes A-flat, G, F, E-flat. Measure 76: quarter notes D, C.

**Viola:** Measure 73: quarter notes B-flat, A-flat, G, F. Measure 74: quarter notes E-flat, D, C, B-flat. Measure 75: whole note A-flat. Measure 76: whole note A-flat.

**Bass:** Measure 73: whole note B-flat. Measure 74: whole note B-flat. Measure 75: whole note B-flat. Measure 76: whole note B-flat.



77

Soprano

Tenor

Violin I

Violin II

Viola

Bass

Detailed description: This musical score block contains measures 77, 78, and 79. The Soprano part begins in measure 77 with a half note G4, followed by a half note A4 in measure 78, and a half note B4 in measure 79. The Tenor part has whole rests in measures 77 and 78, and a whole note G3 in measure 79. Violin I and Violin II have whole notes G4, A4, and B4 in measures 77, 78, and 79 respectively. The Viola part has whole notes G4, A4, and B4 in measures 77, 78, and 79. The Bass part has whole notes G4, A4, and B4 in measures 77, 78, and 79. The key signature is one flat (Bb) and the time signature is 4/4.

# Forever Yours

(Michael and Tonya)

Music and Lyrics by:  
Duane Carter

Alto

1

Baritone

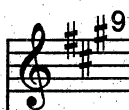
Piano

5

I don't know what's come o - ver me,

© 2000 Duane M. Carter

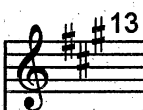
Alto



Baritone



Piano



Alto

17

Baritone

Piano world is bright and you're the key,

21

all is new, from what you do,

Alto

25

Baritone

Piano

seems ev - ry - thing has changed. The

This musical system covers measures 25 to 28. The Alto part has whole rests. The Baritone part has a melodic line with lyrics: "seems ev - ry - thing has changed. The". The Piano part features a right-hand melody and a left-hand accompaniment of chords and single notes.

29

stars are bright - er and twin - kle more than

This musical system covers measures 29 to 32. The Alto part has whole rests. The Baritone part has a melodic line with lyrics: "stars are bright - er and twin - kle more than". The Piano part continues with a right-hand melody and a left-hand accompaniment.

Alto

33

Baritone

Piano

Musical score for measures 33-36. The Alto part has whole rests. The Baritone part has a melodic line with a slur over measures 34-35. The Piano part has a complex accompaniment with chords and moving lines in both hands.

I ev - er no - ticed be - fore;

ev - en the

tune

the

song - birds

sing,

Musical score for measures 37-40. The Alto part has whole rests. The Baritone part has a melodic line. The Piano part has a complex accompaniment with chords and moving lines in both hands.

Alto

41

Baritone

Piano

no long - er are an or - di - na - ry thing.

45

For - ev - er I'll love you, and be by your

For - ev - er I'll love you, and be by your

Alto

49

side; the way I feel, I can no long - er

side; the way I feel, I can no long - er

Musical score for measures 49-52. The Alto and Baritone parts are in treble and bass clefs respectively, both in A major (three sharps). The Piano part is in grand staff. The lyrics are: "side; the way I feel, I can no long - er".

53

hide; for-ev - er I'll be - for-

hide; for-ev - er I'll be - for-

Musical score for measures 53-56. The Alto and Baritone parts are in treble and bass clefs respectively, both in A major (three sharps). The Piano part is in grand staff. The lyrics are: "hide; for-ev - er I'll be - for-".



Alto

57

ev - er yours.

Baritone

Piano ev - er yours.

This musical system contains measures 57 through 60. The Alto and Baritone vocal parts enter in measure 57 with the lyrics 'ev - er yours.' and hold a long note through measure 59. The Piano accompaniment consists of a rhythmic pattern in the right hand, primarily eighth and sixteenth notes, and chords in the left hand. The key signature has three sharps (F#, C#, G#).

61

Feels like I am walk - ing on

This musical system contains measures 61 through 64. The Alto vocal part begins in measure 62 with the lyrics 'Feels like I am walk - ing on'. The Piano accompaniment continues with a similar rhythmic pattern in the right hand and chords in the left hand. The key signature remains three sharps (F#, C#, G#).

Alto

#65

air, can't you see I'm fan - cy

Baritone

Piano

Piano accompaniment for measures 65-68. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and moving lines in the bass.

#69

free, put all the pain be - hind.

Piano accompaniment for measures 69-72. The right hand continues the melodic development with some rests, and the left hand maintains the harmonic support with steady eighth-note patterns and chords.

Alto

73

Baritone

If I'm a - sleep then don't you

Piano

Detailed description: This block contains the musical notation for measures 73 through 76. It features three staves: Alto (treble clef), Baritone (bass clef), and Piano (grand staff). The key signature is three sharps (F#, C#, G#). The Alto part has a melodic line with lyrics: 'If I'm a - sleep then don't you'. The Baritone part has whole rests. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

77

dare, a - wak - en me, just let me

Detailed description: This block contains the musical notation for measures 77 through 80. It features three staves: Alto (treble clef), Baritone (bass clef), and Piano (grand staff). The key signature is three sharps (F#, C#, G#). The Alto part has a melodic line with lyrics: 'dare, a - wak - en me, just let me'. The Baritone part has whole rests. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

Alto

81

be, be-cause in this dream you're mine.

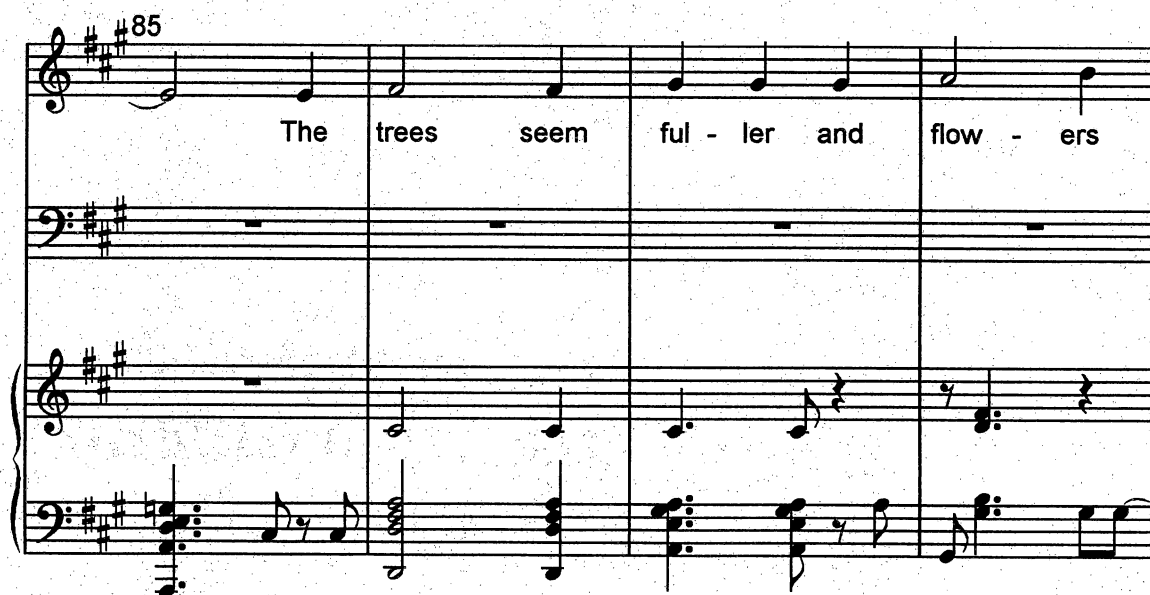
Baritone

Piano



85

The trees seem ful - ler and flow - ers



Alto

89

bloom in co - lours so vi - vid and bright;

Baritone

Piano

93

I hear the an - gels whis - per your

Alto

97

name as I drift off to sleep ev - 'ry

Baritone

Piano

101

night. For - ev - er I'll love you, and

For - ev - er I'll love you, and

Alto

105

Alto be by your side; the way I feel, I can

Baritone be by your side; the way I feel, I can

Piano be by your side; the way I feel, I can

109

Alto no long - er hide; for - ev - er I'll be-,

Baritone no long - er hide; for - ev - er I'll be-,

Piano no long - er hide; for - ev - er I'll be-,

Alto

113

for - ev - er yours.

for - ev - er yours.

for - ev - er yours.

117

For - ev - er I'll be,

For - ev - er I'll be,

For - ev - er I'll be,



Alto

121

Baritone for - ev - er yours.

Piano for - ev - er yours.

The musical score for measures 121-124 is written in A major (three sharps) and 4/4 time. The Alto part consists of a single line with a melodic line. The Baritone and Piano parts are staves with lyrics. The Piano part includes a piano accompaniment with chords and moving lines in both hands.

125

For - ev - er I'll be -

For - ev - er I'll be -

The musical score for measures 125-128 is written in A major (three sharps) and 4/4 time. The Alto part consists of a single line with a melodic line. The Baritone and Piano parts are staves with lyrics. The Piano part includes a piano accompaniment with chords and moving lines in both hands.

Alto

129

Baritone for - ev - er yours.

Piano for - ev - er yours.

133

for - ev - er yours.

# Let Him Go

(Jim and Michael)

Music and Lyrics by:  
Duane Carter


Tenor

1



5

Let him go!



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Tenor

8 I've wait-ed a long time for this day.

Baritone

8

Piano

8

9 It's all your fault.

8

8

Tenor

Now it's time for you to pay.

The Tenor part is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a whole rest in measure 1. In measure 2, it contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note D5. The lyrics "Now it's time for you to pay." are written below the staff, with "to pay." spanning the end of measure 2.

Baritone

The Baritone part is written on a single staff in bass clef with a key signature of one sharp (F#). It contains whole rests for both measure 1 and measure 2.

Piano

The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). In measure 1, the right hand plays a half note G4 and a half note A4, while the left hand plays a half note F#3 and a half note G3. In measure 2, the right hand plays a half note B4 and a half note C5, while the left hand plays a half note A3 and a half note B3. The lyrics "Now it's time for you to pay." are written below the Tenor staff.

13

I put my trust in you,

The Tenor part continues on a single staff in treble clef with a key signature of one sharp (F#). It begins with a whole rest in measure 3. In measure 4, it contains a half note E4, a quarter note F#4, a quarter note G4, a half note A4, and a whole note B4. The lyrics "I put my trust in you," are written below the staff, with "in you," spanning the end of measure 4.

The Baritone part continues on a single staff in bass clef with a key signature of one sharp (F#). It contains whole rests for both measure 3 and measure 4.

The Piano part continues with two staves (treble and bass clefs) and a key signature of one sharp (F#). In measure 3, the right hand plays a half note G4 and a half note A4, while the left hand plays a half note F#3 and a half note G3. In measure 4, the right hand plays a half note B4 and a half note C5, while the left hand plays a half note A3 and a half note B3. The lyrics "I put my trust in you," are written below the Tenor staff.

Tenor

thought you were my friend, but you stabbed me in the back

Baritone

Piano

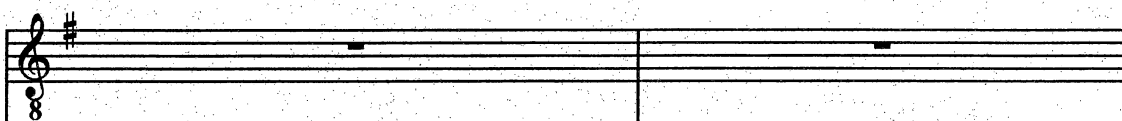
This musical system contains measures 15 and 16. The Tenor part is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics "thought you were my friend, but you stabbed me in the back" are written below the Tenor staff. The Baritone part is written on a single staff in bass clef with a key signature of one sharp (F#) and contains whole rests for both measures. The Piano accompaniment is written on two staves (treble and bass clef) with a key signature of one sharp (F#). In measure 15, the right hand has a quarter rest followed by a half note G4, and the left hand has a half note F#3. In measure 16, the right hand has a quarter note A4 and a quarter rest, and the left hand has a half note G#3 and a half note F#3.

time and time a- gain.

17

This musical system contains measures 17 and 18. The Tenor part is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics "time and time a- gain." are written below the Tenor staff. The Baritone part is written on a single staff in bass clef with a key signature of one sharp (F#) and contains whole rests for both measures. The Piano accompaniment is written on two staves (treble and bass clef) with a key signature of one sharp (F#). In measure 17, the right hand has a quarter note G4 and a quarter rest, and the left hand has a half note F#3. In measure 18, the right hand has a quarter note A4 and a quarter note G4, and the left hand has a half note G#3 and a half note F#3.

Tenor



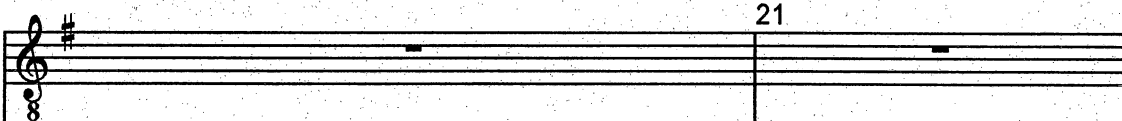
Baritone



Piano



21



Tenor

8 Then come on! Let him go!

Baritone

Piano

25 Let me give you what you de- serve.



Tenor

I thought our friend - ship was one thing

I thought our friend - ship was one thing

29

that would sure - ly last, but now it's plain to see that it's

that would sure - ly last, but now it's plain to see that it's

Tenor

8 some-thing in the past.

Baritone

some-thing in the past.

Piano

33

33

Tenor

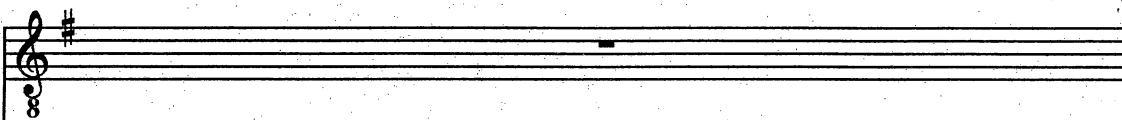
37

Baritone

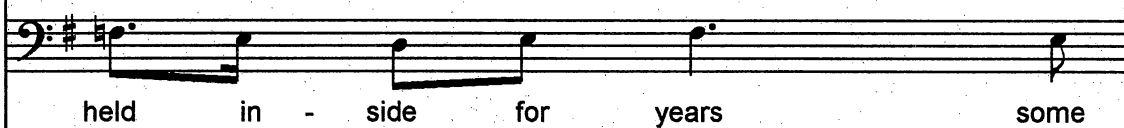
Piano

The musical score is written for three parts: Tenor, Baritone, and Piano. The key signature is G major (one sharp) and the time signature is 8/8. The score is divided into two systems. The first system shows the Tenor and Baritone parts with rests, and the Piano part with a continuous eighth-note accompaniment. The second system shows the Tenor and Baritone parts with rests, and the Piano part with a continuous eighth-note accompaniment. The lyrics "I can't be-lieve that you" are written under the Baritone part in the second system.

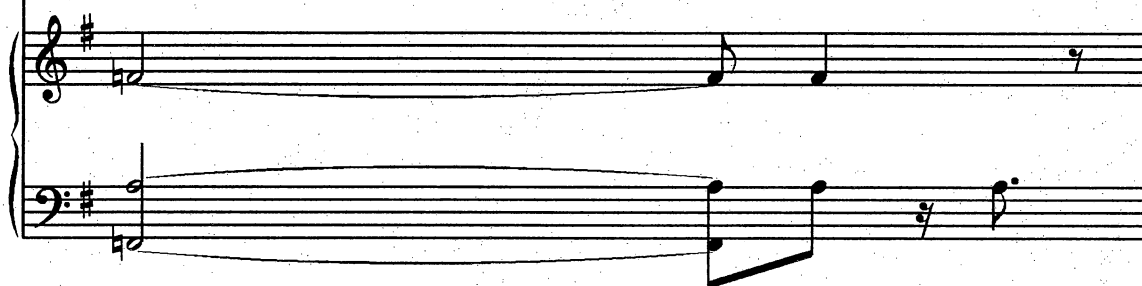
Tenor



Baritone



Piano



41

child - ish and pet - ty lit - tle grudge.

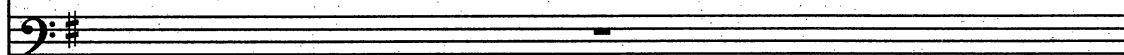
The second system of music begins at measure 41. It features the same three staves (Tenor, Baritone, and Piano) with a key signature of one sharp (F#). The Tenor staff has a whole rest. The Baritone staff has a melodic line with the lyrics "child - ish and pet - ty lit - tle grudge." written below it. The notes are: a half note G2, a quarter note F#2, a half note E2, a quarter note D2, a half note C2, and a quarter note B1. The Piano accompaniment consists of two staves (treble and bass) with a key signature of one sharp (F#). The treble staff has a whole note chord (F#2, A2) followed by a half note chord (G2, B1) and a quarter note chord (A2, C3). The bass staff has a whole note chord (F#1, A1) followed by a half note chord (G1, B0) and a quarter note chord (A1, C2). A slur connects the first two chords in both staves.

Tenor

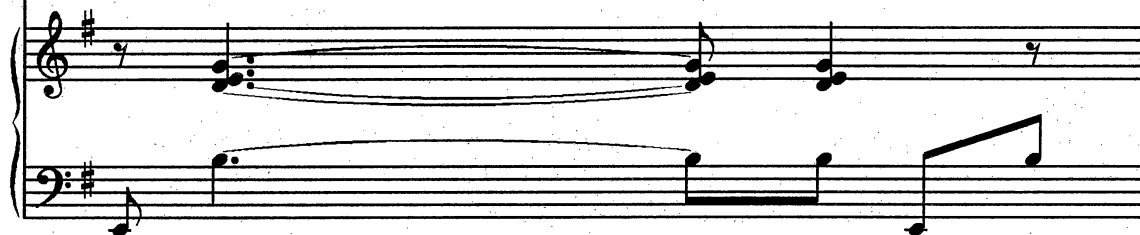


Of course you could - n't you can't

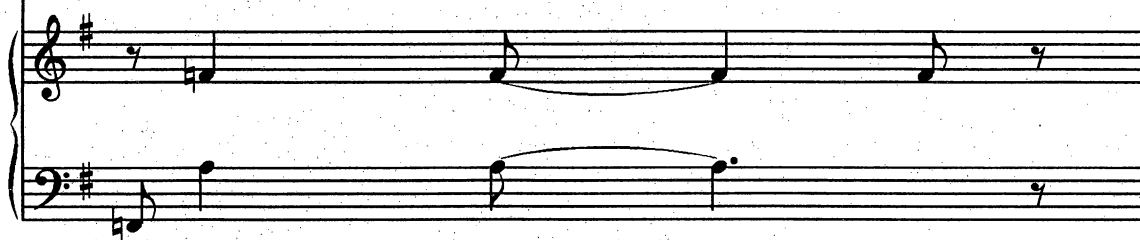
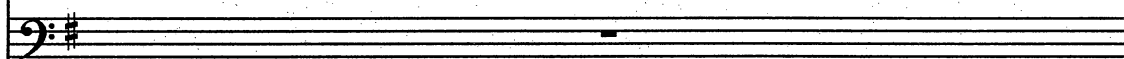
Baritone



Piano



see be - yond your nose. You're a



Tenor

45

cold, self - cen - tered, blind, and heart-less judge.

Let me go!

Tenor

49

Baritone

Piano

I want to set - tle this once and for all.

Come on, let him go!

Tenor

53  
It's time for "Mis - ter It" to fall.

Baritone

Piano

I thought our friend - ship was one thing

I thought our friend - ship was one thing



Tenor

57

that would sure - ly last, but now it's plain to see that it's

that would sure - ly last, but now it's plain to see that it's

some - thing in the past. Let him go!

some - thing in the past. Let him go!

# No Promises

(Rita)

Music and Lyrics by:  
Duane Carter

Alto

Piano

1

Since I was a lit - tle girl I dreamt a - bout my man. He would

5

give me love, and I would give him mine.

The musical score is written for Alto and Piano. It is in the key of D major (two sharps) and 4/4 time. The score consists of three systems. The first system shows the piano introduction with a treble and bass staff. The second system begins with the vocal melody in the alto staff, with lyrics underneath. The piano accompaniment continues in the treble and bass staves. The third system continues the vocal melody and piano accompaniment. The score ends with a double bar line.

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Alto

He'd be tall and hand - some and he'd

This system contains the first line of music. The Alto part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "He'd be tall and hand - some and he'd". The Piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

9  
have a heart of gold. And he'd un- der - stand just who I

This system contains the second line of music. It begins with a measure rest in the Alto part, followed by the lyrics "have a heart of gold. And he'd un- der - stand just who I". A measure number "9" is placed above the first measure of the second line. The piano accompaniment continues with similar patterns, featuring a sustained chord in the right hand and a moving bass line.

am. But dream - land is a land of make be-

This system contains the third line of music. The Alto part has a measure rest followed by the lyrics "am. But dream - land is a land of make be-". The piano accompaniment continues with a consistent eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

Alto

13

lieve. Un - like re - a - li - ty where there's no

Piano

gua - ran - tee no pro - mi - ses.

From my bed-room win-dow I would

From my bed-room win-dow I would

17

From my bed-room win-dow I would

From my bed-room win-dow I would

Alto

make a wish each night on the stars a - bove, shi - ning

Piano

21

down on me. If they had the pow-er to in-

flu-ence our - lives, then they'd hear my plea, and bring me

Alto

25

love. But star-light's on-ly for i-ma-gi-

Piano

ning. Un-like re-a-li-ty where there's no

29

gua-ran-tee no pro-mi-ses.

Alto

Why can't it be the

Piano

33

way it is in fan-ta - sy, where dreams come true and

hap-pi - ness is real. But fan-ta - sies aren't real, and

Alto

37

star-light's on-ly light, and dream-land's just a land of make be-

lieve. Un - like re - a - li - ty where there's no

41

gua - ran - tee no pro - mi - ses.



Alto

There's no gua - ran - tee no pro - mi-

This system contains the musical notation for measures 41 through 44. The Alto part is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest in measure 41 and then contains a melodic line of eighth notes in measures 42, 43, and 44. The Piano accompaniment is written on a grand staff (treble and bass clefs). In measure 41, the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. In measures 42, 43, and 44, the right hand continues with eighth notes, while the left hand plays a series of eighth notes, mostly beamed in pairs.

ses.

45

This system contains the musical notation for measures 45 through 47. The Alto part begins in measure 45 with a whole note, followed by two whole rests in measures 46 and 47. The Piano accompaniment continues in measure 45 with eighth notes in both hands. In measure 46, the right hand has a whole note chord, and the left hand has a whole note. In measure 47, both hands have whole note chords. The system concludes with a double bar line.

# I Don't Understand

(Gloria)

Music and Lyrics by:  
Duane Carter

Soprano

Piano

I don't un - der - stand,

what do you see in her?

What does she do for you

The musical score is written for Soprano and Piano. It is in 4/4 time and B-flat major. The Soprano part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The Piano accompaniment starts with a series of chords in the right hand and a moving bass line in the left hand. The lyrics are: 'I don't un - der - stand, what do you see in her? What does she do for you'. The score is divided into three systems. The first system contains the first line of music. The second system contains the second line of music, starting with a measure rest of 5 measures. The third system contains the third line of music.

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Soprano

9

that I can't do?

Piano

13

How much I've giv-en my love

don't un-der-stand?

Soprano

but yet you've nev - er re - turned

Piano

17

your love to me.

I've been de - mure and re - ti - cent

Soprano

21

I'm like a tro - phy on dis - play. The

This system contains the first two measures of the musical score. The Soprano part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 21 shows the Soprano singing 'I'm like a trophy on display.' and the Piano providing accompaniment. Measure 22 shows the Soprano singing 'The' and the Piano continuing the accompaniment.

per - fect la - dy just for you

This system contains measures 23 and 24. The Soprano part continues with 'perfect lady just for you'. The Piano accompaniment features more complex chordal textures and moving lines in both hands.

25  
pret - ty with no - thing to say. I don't un - der-

This system contains measures 25 and 26. Measure 25 begins with the Soprano singing 'pretty with nothing to say.' and the Piano accompaniment. Measure 26 continues with 'I don't understand' (implied by 'un - der-'). The system ends with a double bar line.

Soprano

29

stand? What are you look - ing for?

Piano

What do you see when you

33

look in her eyes?

Soprano

First system of the musical score. The Soprano part is on a single staff with a treble clef and a key signature of one sharp (F#). The Piano part consists of two staves, treble and bass, with a treble clef and a key signature of one sharp. The lyrics "I've been a flirt" are written below the Soprano staff. The music is in 4/4 time, with a tempo marking of 7/8. The Soprano part begins with a whole rest, followed by a half note G4, a quarter note F#4, and a quarter note E4. The Piano part features a complex accompaniment with many beamed sixteenth and thirty-second notes.

I've been a flirt

Second system of the musical score. The Soprano part continues with the lyrics "and a vamp" and "your ve-ry own sweet - tart." The Piano part continues with its complex accompaniment. A measure number "37" is written above the Soprano staff. The music is in 4/4 time, with a tempo marking of 7/8.

and a vamp

37

your ve-ry own sweet - tart.

Third system of the musical score. The Soprano part continues with the lyrics "Se - duc - tive - ly". The Piano part continues with its complex accompaniment. The music is in 4/4 time, with a tempo marking of 7/8.

Se - duc - tive - ly

Soprano

41

sen - su - al to try to win your heart.

Why can't I see what I should be to

45

bring your love to me? I just don't



Soprano

49

Piano un - der - stand.

The image shows a musical score for a Soprano and Piano. The Soprano part is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains three measures: the first two measures have quarter notes, and the third measure has a half note. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. The first two measures contain chords, and the third measure contains a sustained chord marked with an '8' and a fermata. The lyrics 'un - der - stand.' are written below the Soprano staff, aligned with the notes.

# Forever Yours

(Reprise I - Tonya)

Music and Lyrics by:  
Duane Carter

Alto

1

E. Piano

The

5

stars are bright - er and twin - kle more than

9

I've ev - er no - ticed be- fore.

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21

17

no long - er are an or - di - nar - ry thing.

13

E - ven the tune the song - birds sing

E. Piano <sup>3</sup>

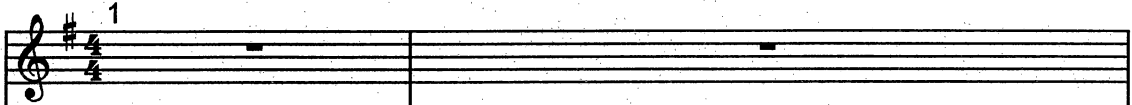
Alto

# Changes

(Rita, Lisa, and The Nurses)

Music and Lyrics by:  
Duane Carter

Solo Sop.

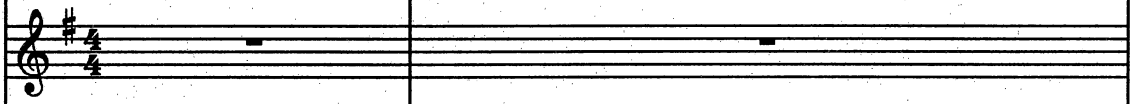


Solo Alto

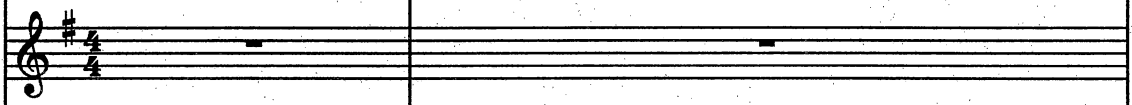


Things don't al - ways hap - pen like they're

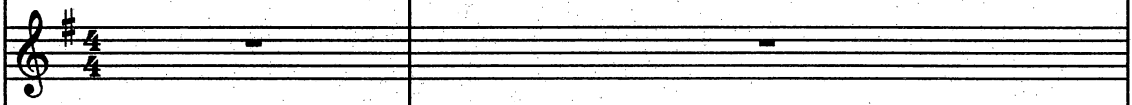
Soprano 1



Alto 1



Alto 2



Piano



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Solo Sop.

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Soprano part has a whole rest in both measures. The Solo Alto part has a melodic line in the first measure, a half note in the second, and a melodic line in the third. The Soprano 1 part has a whole rest in both measures. The Alto 1 part has a whole rest in both measures. The Alto 2 part has a whole rest in both measures. The Piano part has a complex accompaniment in both measures, featuring chords and moving lines in both the treble and bass staves.

Solo Alto

planned to be, at least I see, that's how it

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.



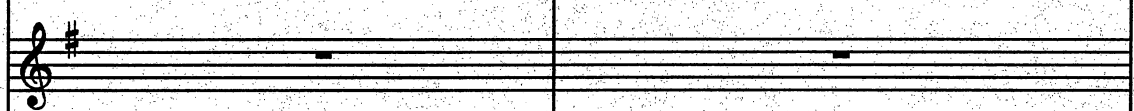
Solo Alto



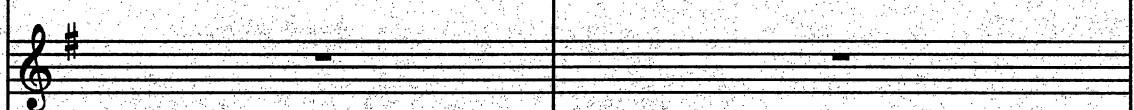
is with me.

Ev- 'ry - time I think that ev- 'ry-

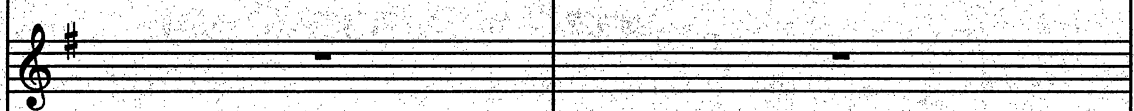
Soprano 1



Alto 1



Alto 2



Piano

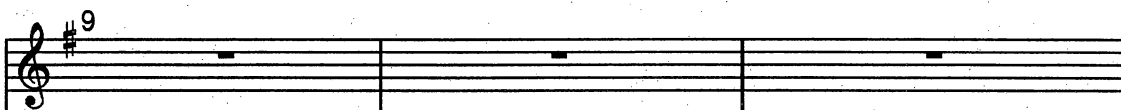


Solo Sop.

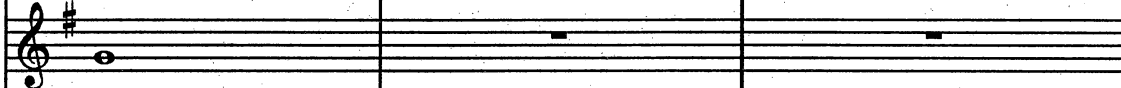
thing will be al- right some-one un - plugs the light, and I'm back in the

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Soprano part has a whole rest in both measures. The Solo Alto part has a melodic line with lyrics. The Soprano 1, Alto 1, and Alto 2 parts have whole rests in both measures. The Piano part has a complex accompaniment with chords and moving lines in both the treble and bass staves.

Solo Sop.

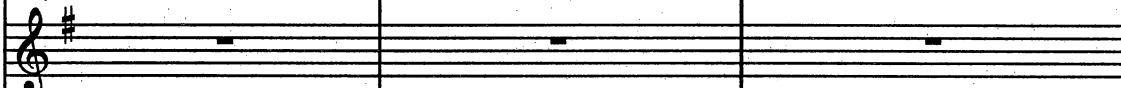


Solo Alto

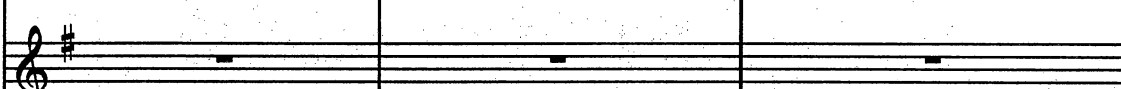


dark.

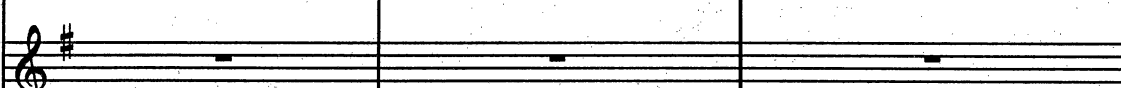
Soprano 1



Alto 1



Alto 2



Piano





Solo Sop.

13

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Musical score for a choir and piano, measures 13-14. The score is written for Soprano Solo, Alto Solo, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#). The lyrics are: "Some- times I see my life".

Measure 13: The Solo Alto part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Piano part begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2.

Measure 14: The Solo Alto part continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Piano part continues with a quarter note G2, a quarter note A2, and a quarter note B2.

Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of six staves, each with a treble clef and a key signature of one sharp (F#). The staves are labeled on the left as follows: Solo Sop., Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Sop. staff contains a whole rest in both measures. The Solo Alto staff contains the lyrics "laid out just as it ought to be," with notes corresponding to the words. The Soprano 1, Alto 1, and Alto 2 staves each contain a whole rest in both measures. The Piano part is written for a grand piano with a treble and bass clef. It features a complex accompaniment with chords, arpeggios, and melodic lines in both hands. The first measure of the piano part includes a whole rest in the treble and a half note in the bass, followed by a series of chords and arpeggios. The second measure continues the accompaniment with a whole note in the treble and a half note in the bass.

Solo Sop.

17

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Musical score for measures 17 and 18. The score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Alto part has lyrics: "from what I'll do to - mor-". The Piano part provides harmonic accompaniment for both measures.

Measure	Solo Sop.	Solo Alto	Soprano 1	Alto 1	Alto 2	Piano
17	Rest	from	Rest	Rest	Rest	Accompaniment
18	Rest	what I'll do to - mor-	Rest	Rest	Rest	Accompaniment

Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of seven staves, each with a treble clef and a key signature of one sharp (F#). The staves are labeled as follows from top to bottom: Solo Sop., Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Alto part has lyrics: "row up un - til I'm nine - ty three. I can". The Piano part is written for both the right and left hands. The Solo Sop. and Soprano 1 staves are empty. The Alto 1 and Alto 2 staves are also empty. The Solo Alto staff has a melodic line with lyrics. The Piano part has a rhythmic accompaniment. The score is divided into three measures. The Solo Alto staff has a triplet of eighth notes in the third measure. The Piano part has a consistent rhythmic pattern throughout the three measures.

Solo Sop.

21

see Mi - chael and our kids,

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Soprano part has a whole rest in both measures. The Solo Alto part sings the lyrics "and the home we'll have." in the first measure and "All the" in the second measure. The Soprano 1, Alto 1, and Alto 2 parts all have whole rests in both measures. The Piano part provides accompaniment with chords and moving lines in both the treble and bass staves.

Solo Alto

and the home we'll have. All the

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

25

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for a vocal ensemble and piano. It consists of seven staves. The top staff is for the Solo Soprano, marked with a 25. The second staff is for the Solo Alto, who sings the lyrics "fun things that we'll do, and how they'll make me laugh." The third staff is for Soprano 1, the fourth for Alto 1, and the fifth for Alto 2. The bottom two staves are for the Piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and single notes in both hands.

Solo Sop.

29

Solo Alto

But plans don't al - ways work

Soprano 1

Alto 1

Alto 2

Piano



Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of six staves, each with a treble clef and a key signature of one sharp (F#). The staves are labeled as follows:

- Solo Sop.**: The first staff, which contains a whole rest in both measures.
- Solo Alto**: The second staff, which contains the lyrics "out, the way you want them to." The melody starts on a half note, followed by a quarter rest, then a quarter note, and continues with a series of eighth and sixteenth notes.
- Soprano 1**: The third staff, which contains a whole rest in both measures.
- Alto 1**: The fourth staff, which contains a whole rest in both measures.
- Alto 2**: The fifth staff, which contains a whole rest in both measures.
- Piano**: The sixth staff, which contains a piano accompaniment. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note bass line.

The score is divided into two measures by a vertical bar line. The key signature is F#.

Solo Sop.

33

Solo Alto

Just be cause you've made the plans,

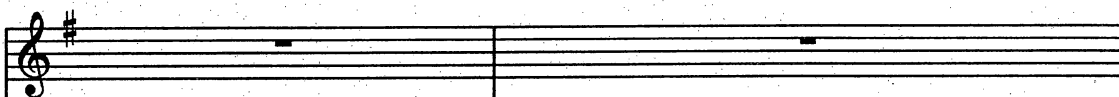
Soprano 1

Alto 1

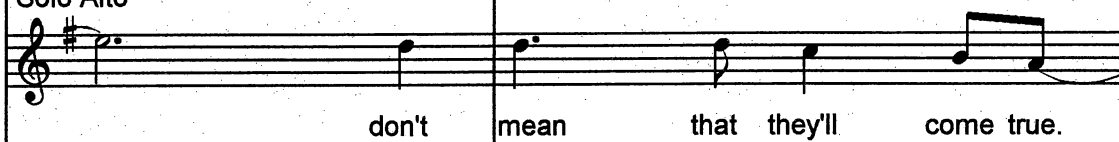
Alto 2

Piano

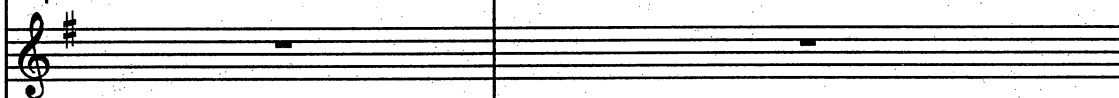
Solo Sop.



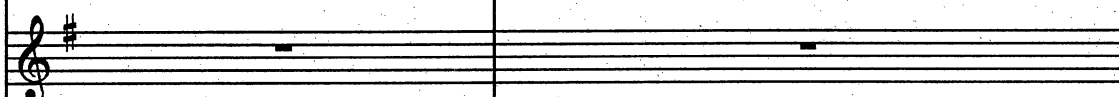
Solo Alto



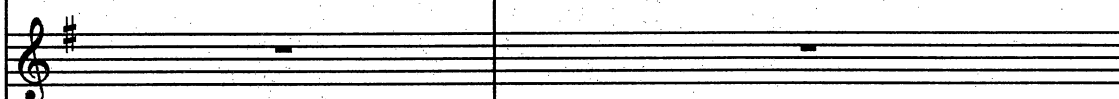
Soprano 1



Alto 1



Alto 2



Piano



Solo Sop.

37

Solo Alto

Cir - cum stan - ces oc-

Soprano 1

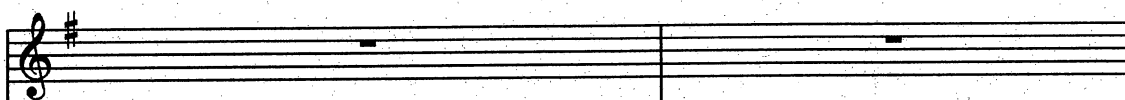
Alto 1

Alto 2

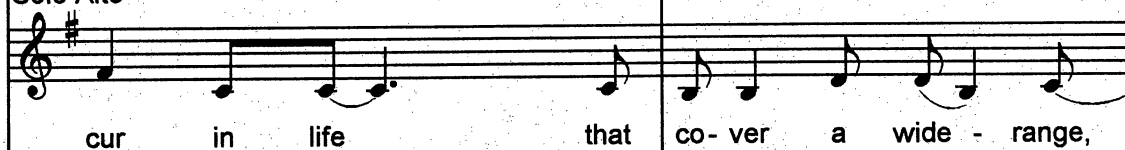
Piano

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#). The Solo Soprano and Solo Alto parts have lyrics. The Piano part consists of a grand staff with treble and bass clefs. The Solo Alto part has a melodic line in measure 37, while the other vocal parts have rests. The Piano part has accompaniment in both hands, with some notes beamed together and some measures containing rests.

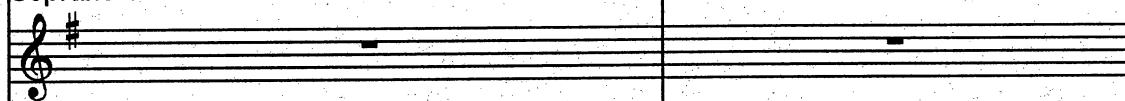
Solo Sop.



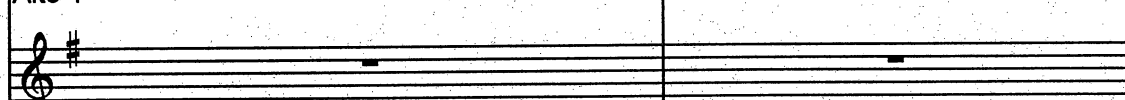
Solo Alto



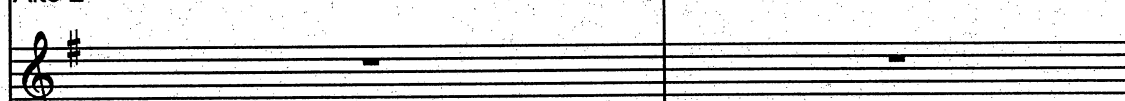
Soprano 1



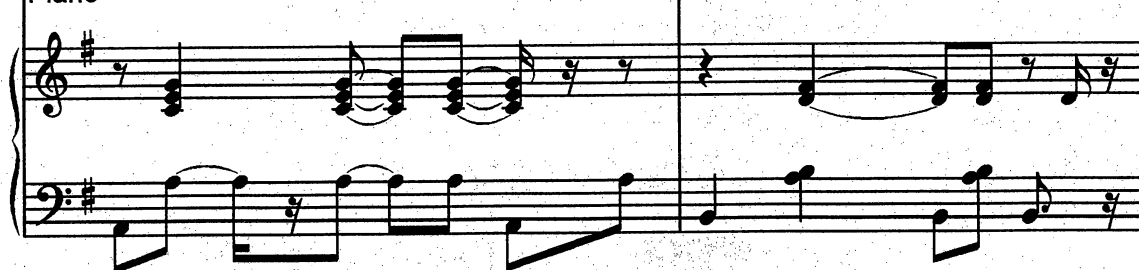
Alto 1



Alto 2



Piano



Solo Sop.

41

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

you learn which ones you can

Solo Sop.

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Alto part has lyrics: "al - ter and which ones you can not change." The Piano part features a complex accompaniment with chords and moving lines in both hands.

Solo Alto

al - ter and which ones you can not change.

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

45

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Musical score for measures 45 and 46. The score is written for Soprano, Alto, and Piano parts. The key signature is one sharp (F#). The time signature is 4/4. The lyrics for measures 45 and 46 are: "You ne-ver know the chang-".

Measure 45: Soprano, Alto, and Piano parts are silent. The Soprano part has a whole rest. The Alto part has a whole rest. The Piano part has a whole rest.

Measure 46: Soprano, Alto, and Piano parts enter with the lyrics "You ne-ver know the chang-". The Soprano part has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Alto part has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Piano part has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4.



Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of two measures. The key signature is one sharp (F#). The vocal parts are Solo Soprano, Solo Alto, Soprano 1, Alto 1, and Alto 2. The piano part is for a grand piano. The lyrics are: "Some - days a cloud es life will put you through." The Solo Soprano part has a whole rest in the first measure and a whole rest in the second measure. The Solo Alto part has a whole rest in the first measure and a half note G4 in the second measure. The Soprano 1 part has a half note G4 in the first measure and a half note G4 in the second measure. The Alto 1 part has a half note G4 in the first measure and a half note G4 in the second measure. The Alto 2 part has a half note G4 in the first measure and a half note G4 in the second measure. The Piano part has a half note G4 in the first measure and a half note G4 in the second measure.

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Some - days a cloud

es life will put you through.

Solo Sop.

49

Solo Alto

hangs ov - er your head.

Soprano 1

You ne - ver know the chang-

Alto 1

You ne - ver know the chang-

Alto 2

You ne - ver know the chang-

Piano

The musical score is written for a choir and piano. It consists of two measures, 48 and 49. The key signature is one sharp (F#). The staves are arranged from top to bottom: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Soprano part has a whole rest in both measures. The Solo Alto part has a half note in measure 48 and a whole rest in measure 49. The Soprano 1, Alto 1, Alto 2, and Piano parts all have a half note in measure 48 and a half note in measure 49. The lyrics are: 'hangs ov - er your head.' for the Solo Alto in measure 48, and 'You ne - ver know the chang-' for Soprano 1, Alto 1, Alto 2, and Piano in measure 49.

Solo Sop.

Solo Alto

Soprano 1

es life will put you through.

Alto 1

es life will put you through.

Alto 2

Piano

es life will put you through.

You ne-ver know the chang-

Solo Sop.

53

Solo Alto

Soprano 1 - es life will bring.

You never know the chang-

Alto 1

You never know the chang-

Alto 2

You never know the chang-

Piano

Solo Sop.

The musical score is written for a choir and piano. It consists of two systems of staves. The first system includes staves for Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The second system continues the music for the Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano parts. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "es lifewill put you through." and "To - day it's clou - dy to-".

**Solo Alto**  
To - day it's clou - dy to-

**Soprano 1**  
es lifewill put you through.

**Alto 1**  
es lifewill put you through.

**Alto 2**  
es lifewill put you through.

**Piano**  
es lifewill put you through.

Solo Sop.

57

mor-row the sun comes out.

Soprano 1

You ne-ver know the chang-

Alto 1

You ne-ver know the chang-

Alto 2

You ne-ver know the chang-

Piano

Solo Sop.

The musical score is written for Soprano, Alto, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts have lyrics: "es life will put you through." The Piano part provides accompaniment with chords and melodic lines in both hands.

**Solo Sop.**

**Solo Alto**

**Soprano 1**

es life will put you through.

**Alto 1**

es life will put you through.

**Alto 2**

es life will put you through.

**Piano**

Solo Sop.

61

I know first hand just what

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is for a vocal and piano ensemble. It features six staves: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Soprano part begins at measure 61 with the lyrics "I know first hand just what". The Solo Alto, Soprano 1, Alto 1, and Alto 2 parts are currently silent. The Piano part provides a harmonic accompaniment with chords and moving lines in both the treble and bass staves.



Solo Sop.

you mean a - bout the things you plan,

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score consists of six staves. The Solo Soprano staff has a melody with lyrics. The Solo Alto, Soprano 1, Alto 1, and Alto 2 staves are empty. The Piano staff has a piano accompaniment with chords and a bass line.

Solo Sop.

65

they of - ten turn out diff-

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score consists of six staves. The top staff is for the Solo Soprano, showing a melodic line with lyrics. The Solo Alto, Soprano 1, Alto 1, and Alto 2 staves are currently empty. The Piano part is shown in the bottom two staves, with a bass line featuring chords and a melodic line.

Solo Sop.

Music score for Solo Sopranist and Piano. The score is written for two measures. The Solo Sopranist part is in treble clef and contains the lyrics: 'rent - ly when - ev - er they in - volve a man. The Solo Alto, Soprano 1, Alto 1, and Alto 2 parts are in treble clef and contain rests. The Piano part is in bass clef and contains a complex accompaniment. The piano part features a series of chords and a melodic line in the right hand, and a bass line in the left hand. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and chords.

'rent - ly when - ev - er they in - volve a man.

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

3 69

I have tried to be the one

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

that he would want to come home to,

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Soprano part has the lyrics "that he would want to come home to,". The Solo Alto, Soprano 1, Alto 1, and Alto 2 parts are currently empty. The Piano part has a melody in the right hand and a more complex accompaniment in the left hand.

Solo Sop.

73

I'd smile and lis - ten and

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

give him love and ex - pect that he'd be true.

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score consists of six staves. The top staff is for the Solo Soprano, with lyrics 'give him love and ex - pect that he'd be true.' The Solo Alto, Soprano 1, Alto 1, and Alto 2 staves are empty, each containing a whole rest. The Piano part is in the bottom staff, featuring a bass clef and a key signature of one flat. It includes a melodic line in the right hand and a more active line in the left hand with chords and eighth notes.

Solo Sop.

77

But I found that things are rare-

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Detailed description: This is a musical score for measures 77 and 78. The score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Soprano part has lyrics 'But I found that things are rare-'. The Solo Alto, Soprano 1, Alto 1, and Alto 2 parts are silent in these measures. The Piano part provides accompaniment with chords and moving lines in both the treble and bass staves.



**Solo Sop.**

ly the way they ought to be,

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

**Solo Alto**

**Soprano 1**

## Alto 1

## Alto 2

## Piano

Solo Sop.

81.

and from that point I soon rea-

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score for measures 81 and 82 is as follows:

- Solo Sop.**: Measures 81 and 82. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Lyrics: "and from that point I soon rea-".
- Solo Alto**: Measures 81 and 82. Rest.
- Soprano 1**: Measures 81 and 82. Rest.
- Alto 1**: Measures 81 and 82. Rest.
- Alto 2**: Measures 81 and 82. Rest.
- Piano**: Measures 81 and 82. Accompaniment. Right hand: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Left hand: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

Solo Sop.

lized, that life was chang - ing me.

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score consists of six staves. The Solo Soprano staff has a melody with lyrics. The Solo Alto, Soprano 1, Alto 1, and Alto 2 staves are empty, indicating they are silent. The Piano staff has a piano accompaniment with chords and moving lines in both hands.

Solo Sop.

85

Now they all say I act

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for a Solo Soprano and Piano. The Solo Soprano part begins with a whole note on G4, followed by a quarter rest, then a quarter note on A4, and finally a half note on B4. The lyrics "Now they all say I act" are aligned with these notes. The Piano accompaniment in the bass clef features a series of chords and single notes, including a G4-F#4 dyad, a G4-A4 dyad, a G4-A4-B4 triad, and a G4-A4-B4-C5 tetrad, all connected by slurs and ties. The score is divided into two measures by a vertical bar line.

Solo Sop.

so cold and won't let down my guard,

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for a Solo Soprano and Piano. The Soprano part is in treble clef and contains the lyrics "so cold and won't let down my guard,". The Piano part is in grand staff (treble and bass clefs) and provides harmonic accompaniment. The score is divided into two measures by a vertical bar line. The first measure contains the lyrics "so cold" and the second measure contains "and won't let down my guard,". The Piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Solo Sop.

89

but what's a girl sup-posed

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

to do when ev - 'ry fall is hard.

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for a vocal ensemble and piano. It consists of six staves. The top staff is for the Solo Soprano, with lyrics 'to do when ev - 'ry fall is hard.' The Solo Alto, Soprano 1, Alto 1, and Alto 2 staves are currently empty. The Piano part is written on a grand staff (treble and bass clefs) and features a complex accompaniment with chords and moving lines in both hands.

Solo Sop.

93

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

A musical score page for a choir and piano. The score is divided into six staves. The top five staves are for vocal parts: Solo Sop., Solo Alto, Soprano 1, Alto 1, and Alto 2. Each of these staves contains a whole rest in every measure, indicating that the vocalists are silent for this section. The sixth staff is for the Piano, which is written in a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, including some chords and rests, providing a harmonic foundation for the silent vocalists.



Solo Sop.

97

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Musical score for measures 97 and 98. The score is written for six vocal parts (Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2) and Piano. The vocal parts are in treble clef, and the piano part is in grand staff (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two measures by a vertical bar line. In measure 97, all vocal parts have a whole rest. The piano part begins with a C4 quarter note, followed by a B3 quarter note, then a half note chord of G3 and F3. In measure 98, the vocal parts continue with whole rests. The piano part continues with a half note chord of G3 and F3, followed by a quarter rest, then a half note chord of G3 and F3, followed by a quarter rest, then a half note chord of G3 and F3, followed by a quarter rest, and finally a half note chord of G3 and F3.

Solo Sop.

The musical score is arranged in six staves. The top two staves are for Solo Soprano and Solo Alto, both of which contain whole rests. The next three staves are for Soprano 1, Alto 1, and Alto 2, each with a vocal line and the lyrics "Life is full of chang - es, life is full of change." The bottom staff is for the Piano, featuring a treble and bass clef with a complex accompaniment. The score is divided into three measures by vertical bar lines.

Solo Alto

Soprano 1

Life is full of chang - es, life is full of change.

Alto 1

Life is full of chang - es, life is full of change.

Alto 2

Life is full of chang - es, life is full of change.

Piano

Solo Sop.

101

Solo Alto

Soprano 1

Life is full of chang - es.

Alto 1

Life is full of chang - es.

Alto 2

Life is full of chang - es.

Piano

Solo Sop.

105

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

Musical score for measures 105 and 106. The score is written for six parts: Solo Soprano, Solo Alto, Soprano 1, Alto 1, Alto 2, and Piano. The Solo Soprano, Solo Alto, Soprano 1, and Alto 1 parts are all silent (indicated by a horizontal line) in both measures. The Alto 2 part is also silent in both measures. The Piano part is active in both measures. In measure 105, the Piano part features a complex texture with multiple chords and moving lines in both the treble and bass staves. In measure 106, the Piano part continues with a similar texture, featuring chords and moving lines in both staves.

Solo Sop.

The musical score is arranged in six staves. The first two staves are for Solo Soprano and Solo Alto, both of which are empty. The next three staves are for Soprano 1, Alto 1, and Alto 2, all of which contain the lyrics "Life is full of changes, life is full of change." The final staff is for the Piano, which contains a musical accompaniment. The score is written in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests.

Solo Alto

Soprano 1

Life is full of chang - es, life is full of change.

Alto 1

Life is full of chang - es, life is full of change.

Alto 2

Life is full of chang - es, life is full of change.

Piano

Solo Sop.  
109

Solo Alto

Soprano 1

Life is full of chang - es.

Alto 1

Life is full of chang - es.

Alto 2

Life is full of chang- es.

Piano

Solo Sop.

113

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score consists of six staves. The first five staves (Solo Sop., Solo Alto, Soprano 1, Alto 1, Alto 2) are empty, each with a treble clef and a whole rest in both measures. The sixth staff (Piano) contains a piano accompaniment. In measure 113, the right hand plays a sequence of chords and notes: a C4-E4-G4 triad, a half note F#4, a half note E4, a half note D4, and a half note C4. The left hand plays a sequence of notes: a half note C3, a half note D3, a half note E3, and a half note F3. In measure 114, the right hand plays a sequence of chords and notes: a C4-E4-G4 triad, a half note F#4, a half note E4, a half note D4, and a half note C4. The left hand plays a sequence of notes: a half note C3, a half note D3, a half note E3, and a half note F3.

Solo Sop.

The musical score is arranged in a system of six staves. The top two staves are for Solo Soprano and Solo Alto, both of which contain whole rests. The next three staves are for Soprano 1, Alto 1, and Alto 2, all of which sing the same lyrics: "Life is full of chang - es, life is full of change." The bottom two staves are for the Piano accompaniment. The lyrics are written below the vocal staves, aligned with the corresponding notes.

Solo Alto

Soprano 1

Life is full of chang - es, life is full of change.

Alto 1

Life is full of chang - es, life is full of change.

Alto 2

Life is full of chang - es, life is full of change.

Piano



Solo Sop.

117

Solo Alto

When the winds of change

are blow- ing,

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of two measures. The vocal parts are arranged in a descending order of pitch: Solo Soprano, Solo Alto, Soprano 1, Alto 1, and Alto 2. The piano accompaniment is at the bottom, consisting of a right-hand melody and a left-hand bass line. The lyrics are: "you can't real - ly know which way you'll go." for the vocalists, and "Life is full of chang - es." for the piano accompaniment.

Solo Alto

you can't real - ly know which way you'll go.

Soprano 1

Life is full of chang - es.

Alto 1

Life is full of chang - es.

Alto 2

Life is full of chang - es.

Piano

Solo Sop.

121

You try to make two steps for- ward,

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for measures 121 and 122. The Solo Soprano part begins in measure 121 with a triplet of eighth notes (G4, A4, B4) and a half note (C5), followed by a half note (B4) and a quarter rest in measure 122. The Solo Alto, Soprano 1, and Alto 1 parts have whole rests in both measures. The Alto 2 part has a whole rest in measure 121 and a half rest in measure 122. The Piano part features a triplet of eighth notes (G3, A3, B3) and a half note (C4) in the right hand, and a rhythmic pattern of eighth and sixteenth notes in the left hand.

Solo Sop.



on - ly to find you've fal - len three be - hind.

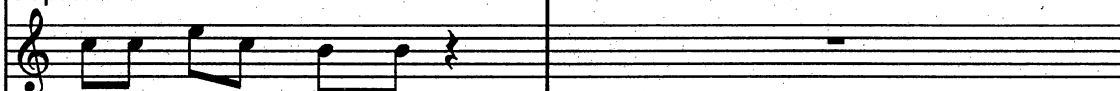
Musical notation for Solo Soprano, showing a melodic line with lyrics: on - ly to find you've fal - len three be - hind.

Solo Alto



Musical notation for Solo Alto, showing a whole rest.

Soprano 1



Life is full of chang- es

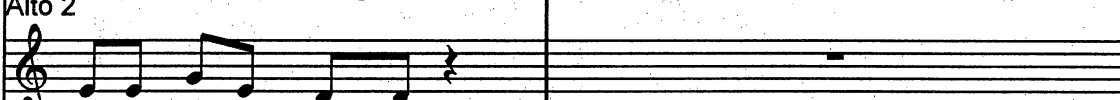
Musical notation for Soprano 1, showing a melodic line with lyrics: Life is full of chang- es.

Alto 1



Musical notation for Alto 1, showing a melodic line with lyrics: Life is full of chang- es.

Alto 2 Life is full of chang- es.



Musical notation for Alto 2, showing a melodic line with lyrics: Life is full of chang- es.

Life is full of chang- es.

Piano



Musical notation for Piano, showing accompaniment for the vocal parts.

Solo Sop.

125

Solo Alto

It's your choice which path you choose,

Soprano 1

Alto 1

Alto 2

Piano

Solo Sop.

The musical score is written for a vocal ensemble and piano. It consists of six staves. The first staff is for the Solo Soprano (Sop.), which is currently empty. The second staff is for the Solo Alto, with the lyrics "ev - en so it's a game of give and take." The third staff is for Soprano 1, with the lyrics "Life is full of chang - es." The fourth staff is for Alto 1, with the lyrics "Life is full of chang - es." The fifth staff is for Alto 2, with the lyrics "Life is full of chang - es." The sixth staff is for the Piano, which includes both a treble and a bass clef. The piano part features a melody in the treble clef and a bass line in the bass clef, with various chords and single notes.

Solo Alto

ev - en so it's a game of give and take.

Soprano 1

Life is full of chang - es.

Alto 1

Life is full of chang - es.

Alto 2

Life is full of chang - es.

Piano

Solo Sop.

129

That's the way life is, full of mys - ter-

Solo Alto

Soprano 1

Alto 1

Alto 2

Piano

The musical score is written for measures 129 and 130. The Solo Soprano part begins with a quarter rest in measure 129, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5 in measure 130. The Solo Alto, Soprano 1, Alto 1, and Alto 2 parts have whole rests in both measures. The Piano part features a complex accompaniment. In measure 129, the right hand plays a half note chord of G4 and B4, followed by a half note chord of A4 and C5. The left hand plays a half note chord of G3 and B2, followed by a half note chord of A3 and C4. In measure 130, the right hand plays a half note chord of G4 and B4, followed by a half note chord of A4 and C5. The left hand plays a half note chord of G3 and B2, followed by a half note chord of A3 and C4.

Solo Sop.

Ex - cit-ing and mun - dane, sa - cred and pro - fane.

Solo Alto

Ex - cit-ing and mun - dane, sa - cred and pro - fane.

Soprano 1

Ex - cit-ing and mun - dane, sa - cred and pro - fane.

Alto 1

Ex - cit-ing and mun - dane, sa - cred and pro - fane.

Alto 2

Ex - cit-ing and mun - dane, sa - cred and pro - fane.

Piano



Solo Sop.

133

Solo Alto

Chang - es are the spice

of life,

you

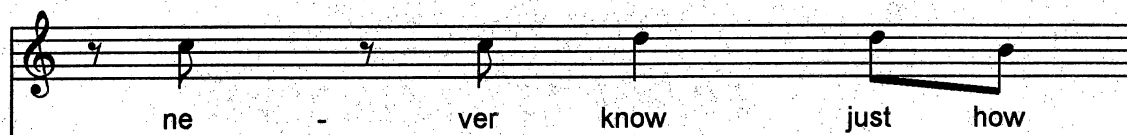
Soprano 1

Alto 1

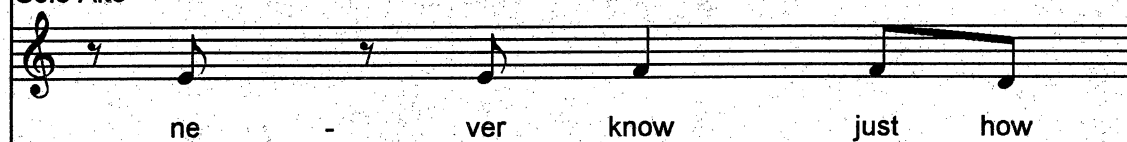
Alto 2

Piano

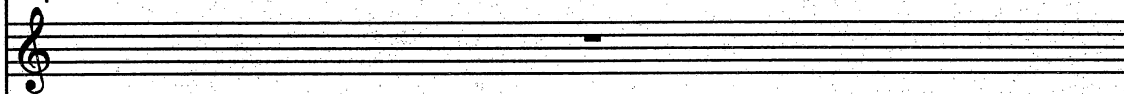
Solo Sop.



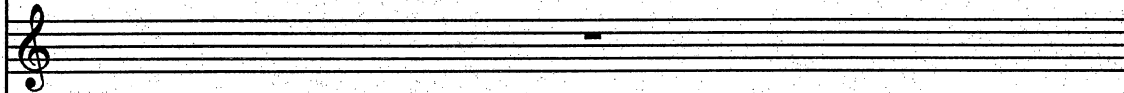
Solo Alto



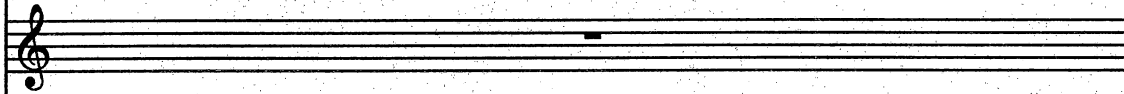
Soprano 1



Alto 1



Alto 2



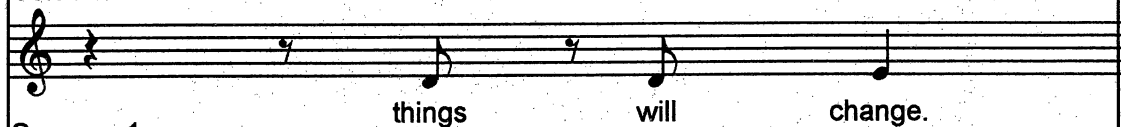
Piano



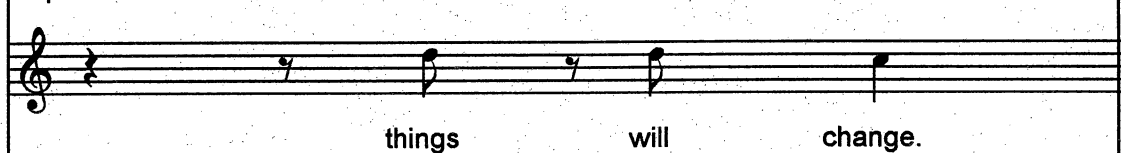
Solo Sop.



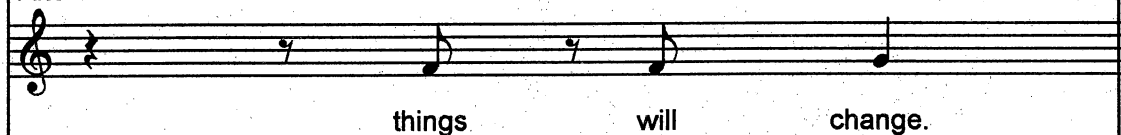
Solo Alto



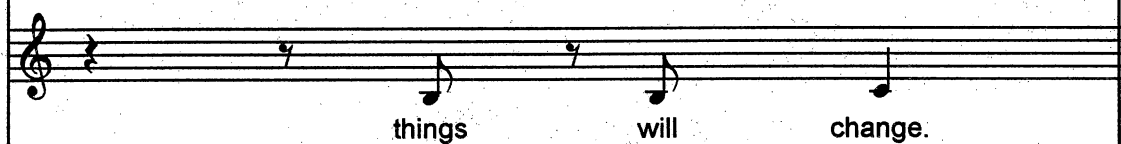
Soprano 1



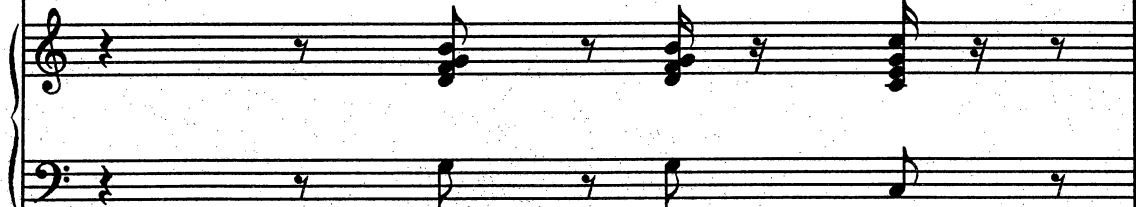
Alto 1



Alto 2



Piano



# Forever Yours

(Reprise II - Michael)

Music and Lyrics by:  
Duane Carter

Baritone

1

For - ev - er I'll

Cl. Guitar

5

love you and be by your side, the way I

9

feel I can no long - er hide. For - ev - er I'll

13

be - for - ev - er yours.

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Baritone

17

Cl. Guitar

This system contains measures 17 through 20. The Baritone part (bass clef) has a whole note in measure 17, a half note in measure 18, and a whole note in measure 19, followed by a whole rest in measure 20. The Cl. Guitar part (treble clef) has a whole note chord in measure 17, a half note in measure 18, a half note in measure 19, and a whole note chord in measure 20.

21

This system contains measures 21 and 22. The Baritone part (bass clef) has whole rests in both measures. The Cl. Guitar part (treble clef) has a half note in measure 21, a half note in measure 22, and a whole note chord in measure 22.

This system contains measures 23 and 24. The Baritone part (bass clef) has whole rests in both measures. The Cl. Guitar part (treble clef) has a whole note chord in measure 23 and a whole note chord in measure 24.

# I Believe/Forever Yours

(Cast)

Music and Lyrics by:  
Duane Carter

Solo Spp.

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

The musical score is written for a cast of vocal soloists and a piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains staves for Solo Soprano, Solo Alto, Solo Tenor, Solo Baritone, Sopranos, Altos, Tenors, Basses, and Piano. The second system contains staves for the vocal groups and the piano. The lyrics 'Ma - ny peo - ple think that we' are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand.

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Solo Sop.



Solo Alto



Solo Tenor



Solo Bari.



Sopranos



meet by chance, me bump - ing

Altos



meet by chance, me bump - ing

Tenors



meet by chance, me bump - ing

Basses



meet by chance, me bump - ing

Piano



Solo Sop.

5

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

in - to you, as we're pass-ing through.

Altos

in - to you, as we're pass-ing though.

Tenors

in - to you, as we're pass-ing through.

Basses

in - to you, as we're pass-ing though.

Piano

The piano accompaniment consists of two staves. The right hand (treble clef) features a series of chords and single notes, including a prominent F# in the second measure. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes, often beamed together in groups of four.



Solo Sop.



Solo Alto



Solo Tenor



Solo Bari.



Sopranos



They say we're mere - ly ships pass- ing

Altos



They say we're mere - ly ships pass- ing

Tenors



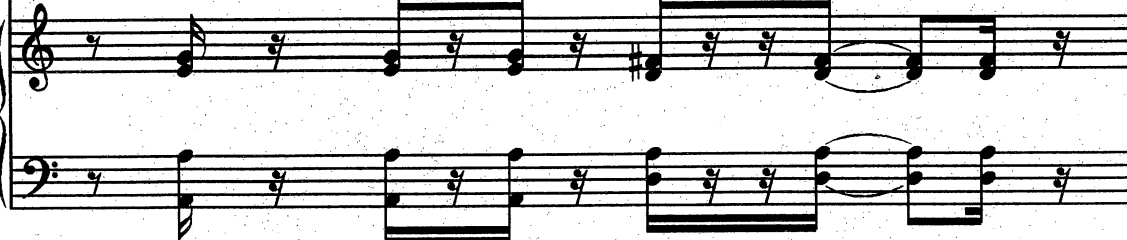
They say we're mere - ly ships pass- ing

Basses



They say we're mere - ly ships pass- ing

Piano



Solo Sop.



Solo Alto



Solo Tenor



Solo Bari.



Sopranos



Altos



Tenors



Basses



Piano



Solo Sop.

9

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

vine guid - ance to set our cour - ses right.

Altos

vine guid - ance to set our cour - ses right.

Tenors

vine guid - ance to set our cour - ses right.

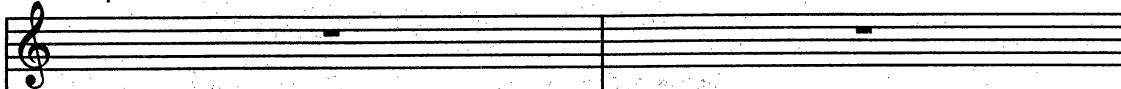
Basses

vine guid - ance to set our cour - ses right.

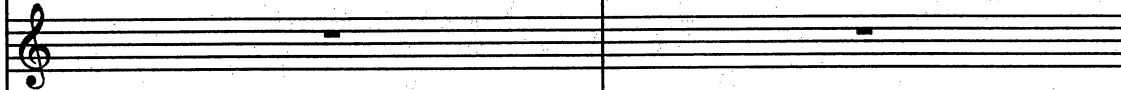
Piano

The piano accompaniment consists of two staves. The right hand features a series of chords and arpeggiated figures, including a prominent triplet of eighth notes in the first measure. The left hand provides a steady bass line with a mix of eighth and sixteenth notes, often beamed together. The overall texture is rhythmic and supports the vocal lines.

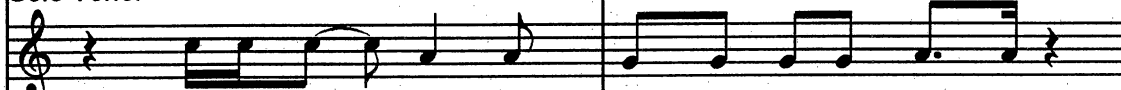
Solo Sop.



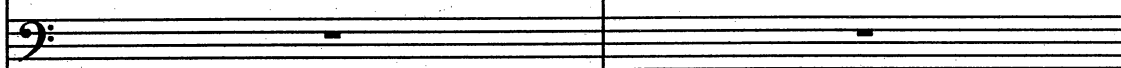
Solo Alto



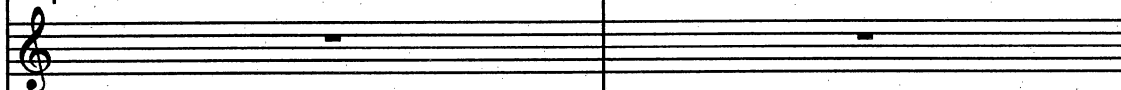
Solo Tenor



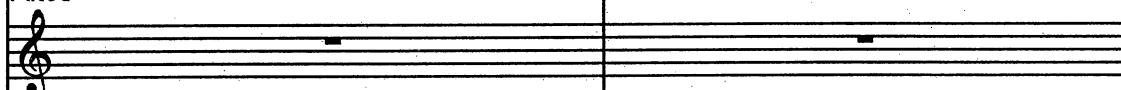
Solo Bari. I be - lieve there are far too ma - ny fac - ters



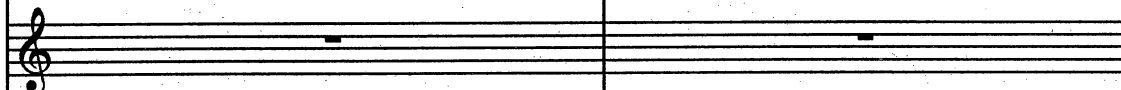
Sopranos



Altos



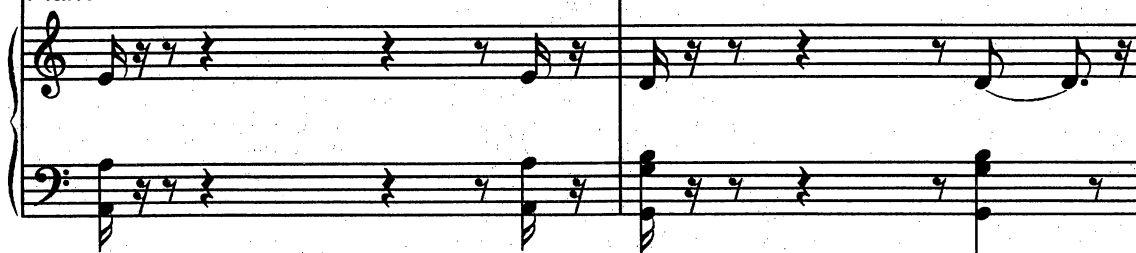
Tenors



Basses



Piano



Solo Sop.

13

The musical score is arranged in a system of ten staves. The first four staves are for vocal soloists: Solo Soprano, Solo Alto, Solo Tenor, and Solo Baritone. The next four staves are for the full choir: Sopranos, Altos, Tenors, and Basses. The final staff is for the Piano accompaniment. The Solo Tenor part has a melodic line in the first measure, while the other soloists and the full choir are silent. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics 'that de - ter-mine what will be our fate.' are written below the Solo Tenor staff.

Solo Alto

Solo Tenor

that de - ter-mine what will be our fate.

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

Solo Sop.



Solo Alto



Solo Tenor



From time and place to our so- cial stand - ing our a-



Solo Bari.



Sopranos



Altos



Tenors



Basses



Piano



Solo Sop.

17

The musical score for page 17 is arranged in a system of ten staves. The first five staves are for vocal soloists: Solo Soprano, Solo Alto, Solo Tenor, Solo Baritone, and Soprano. The next three staves are for the vocal ensemble: Alto, Tenor, and Bass. The final two staves are for the Piano accompaniment. The Solo Tenor part has lyrics: "pear - ance and e - ven the date." The piano part features a melody in the right hand and a bass line in the left hand, with a key signature change to one sharp (F#) in the second measure of the second system.

Solo Alto

Solo Tenor

pear - ance and e - ven the date.

Solo Bari.

Sopranos

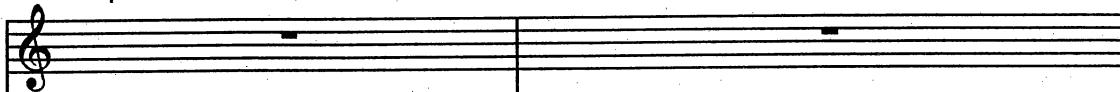
Altos

Tenors

Basses

Piano

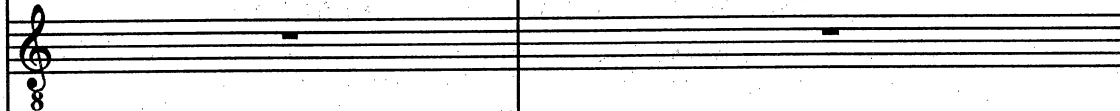
Solo Sop.



Solo Alto



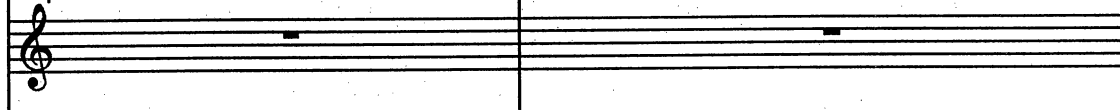
Solo Tenor



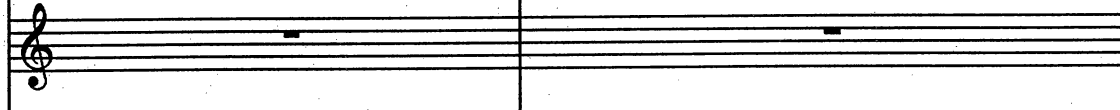
Solo Bari.



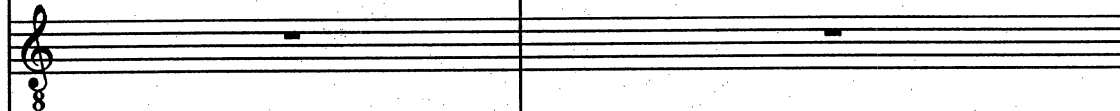
Sopranos



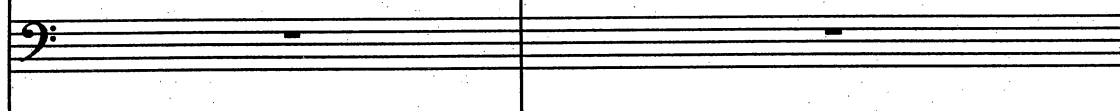
Altos



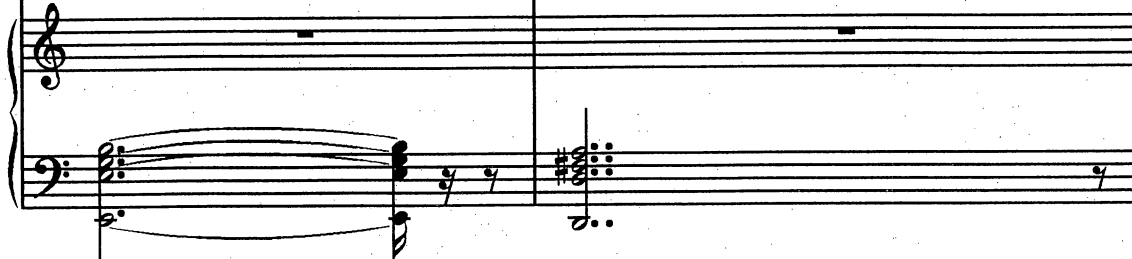
Tenors



Basses



Piano





Solo Sop.

21

Solo Alto

des-ti-ny can be plot-ted in the stars.

Solo Tenor

Solo Bari.

Sopranos

Altos

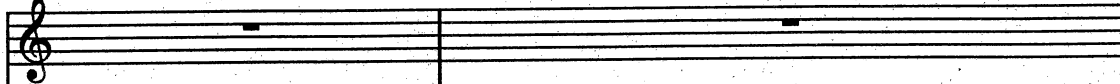
Tenors

Basses

Piano

This musical score page, numbered 21, features a vocal solo section. The vocal parts are arranged in a system with five staves: Solo Soprano, Solo Alto, Solo Tenor, Solo Baritone, and a group of four vocalists (Sopranos, Altos, Tenors, Basses). The Solo Alto part contains the lyrics "des-ti-ny can be plot-ted in the stars." The piano accompaniment is shown at the bottom of the system, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The piano part includes a series of chords and melodic lines, with some notes marked with a sharp sign (#).

Solo Sop.

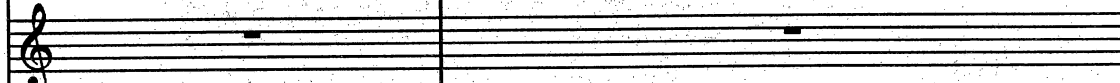


Solo Alto

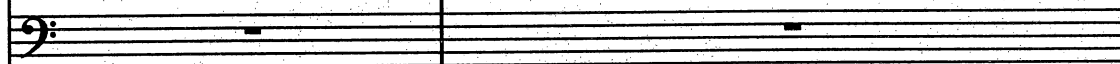


Yet I don't think co - in - ci - dence is the an - swer for the

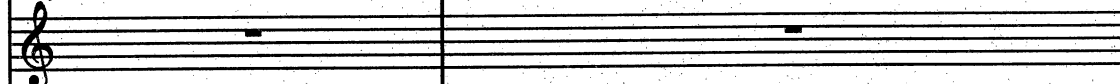
Solo Tenor



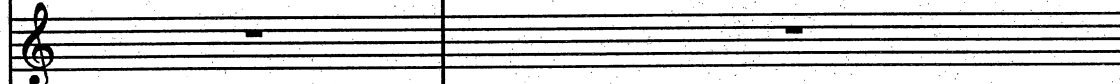
Solo Bari.



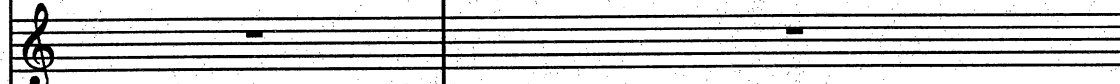
Sopranos



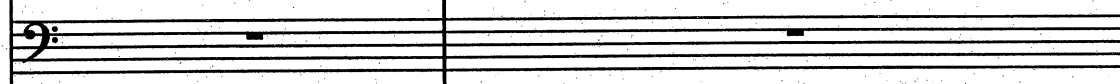
Altos



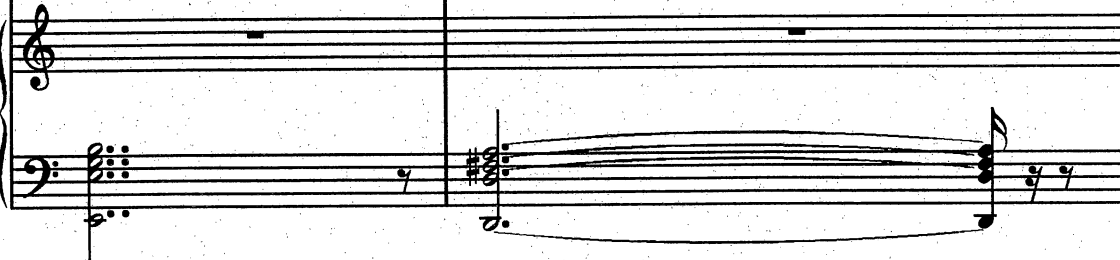
Tenors



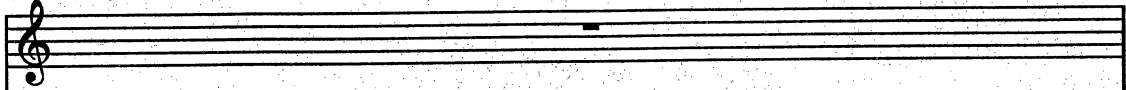
Basses



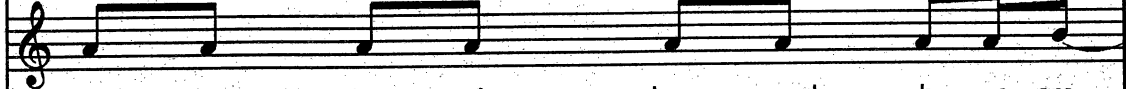
Piano



Solo Sop.

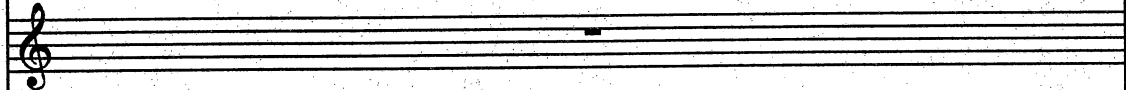


Solo Alto

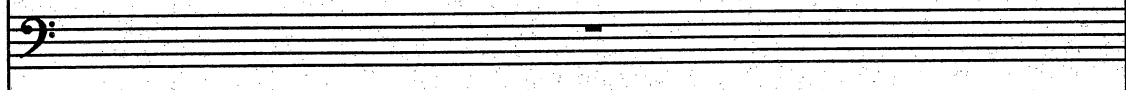


how, who, what, when, where, and why we are.

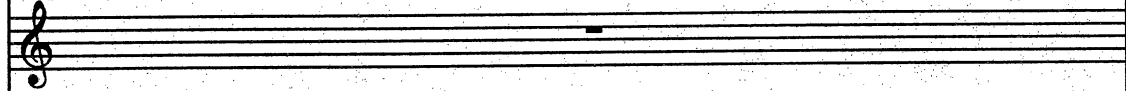
Solo Tenor



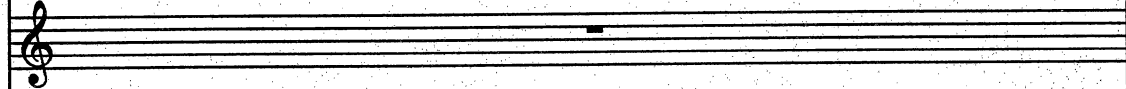
Solo Bari.



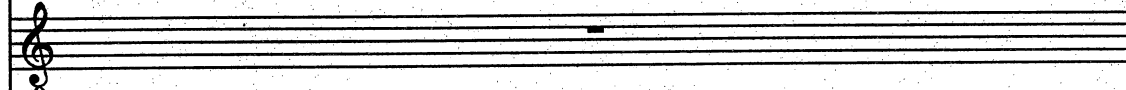
Sopranos



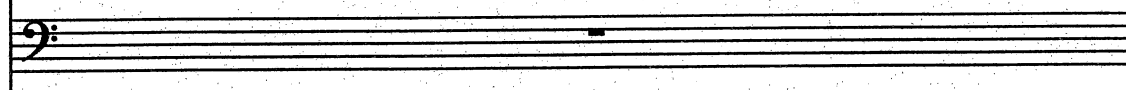
Altos



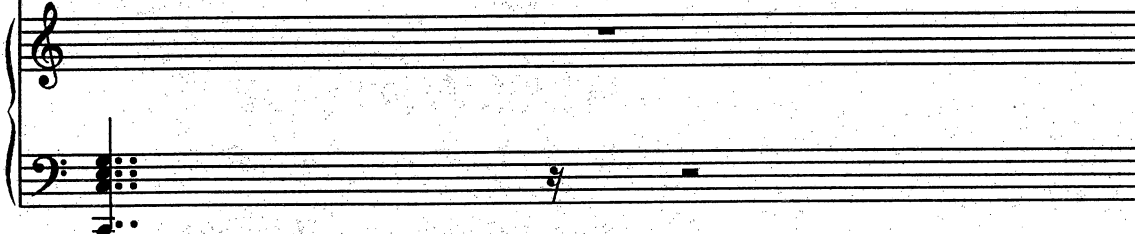
Tenors



Basses



Piano



Solo Sop.  
25

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

Could it be we're made for a cer-tain

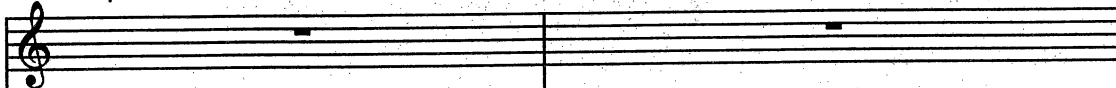
Could it be we're made for a cer-tain

Could it be we're made for a cer-tain

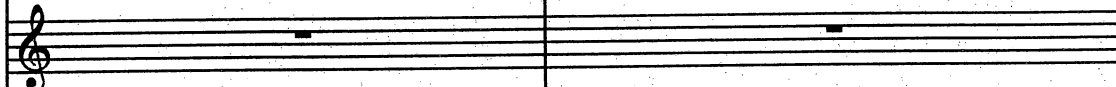
Could it be we're made for a cer-tain

Could it be we're made for a cer-tain

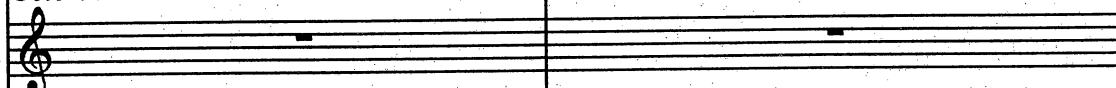
Solo Sop.



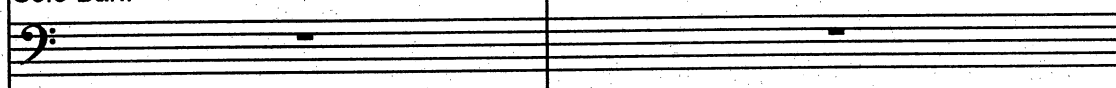
Solo Alto



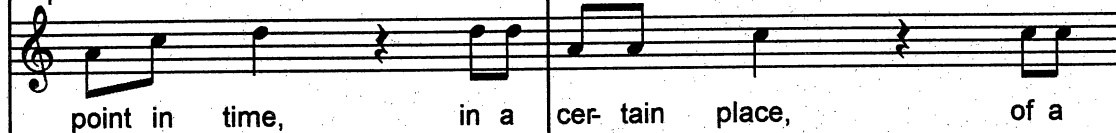
Solo Tenor



Solo Bari.



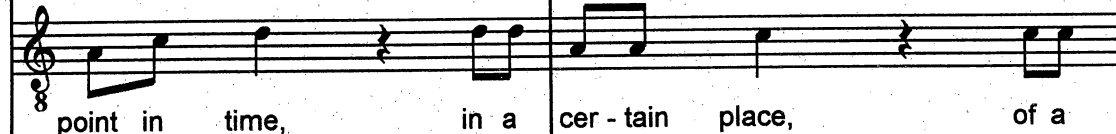
Sopranos



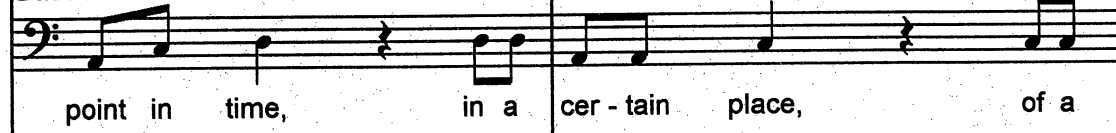
Altos



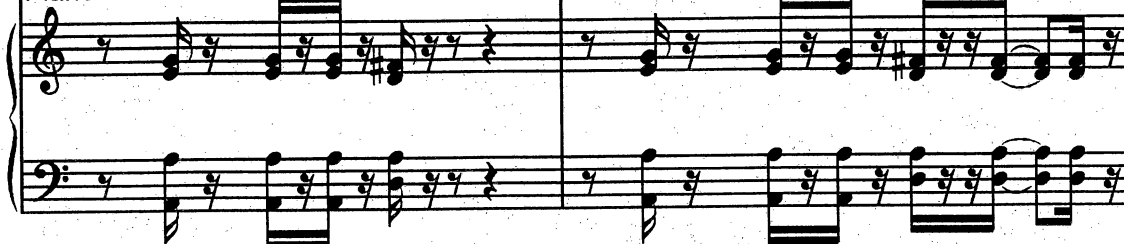
Tenors



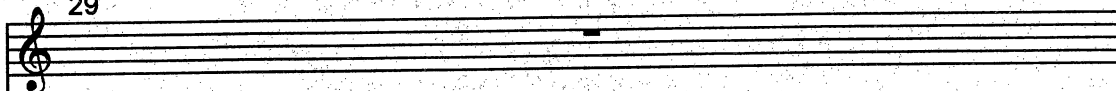
Basses



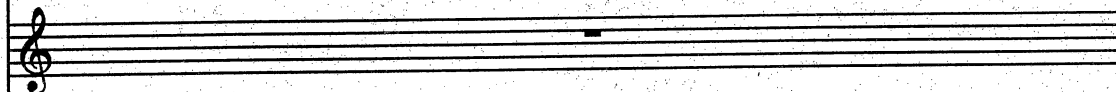
Piano



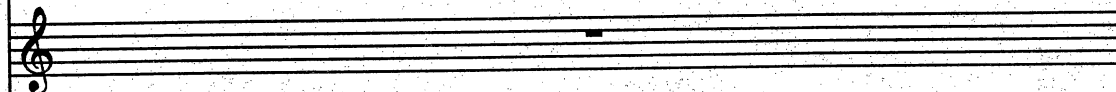
Solo Sop.  
29



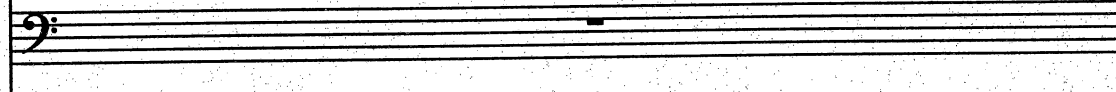
Solo Alto



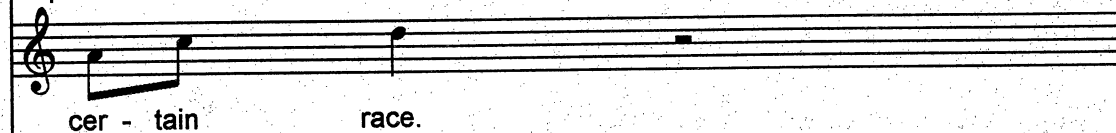
Solo Tenor



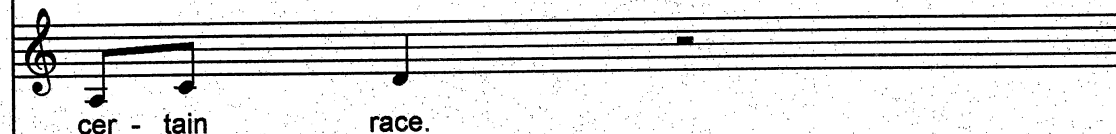
Solo Bari.



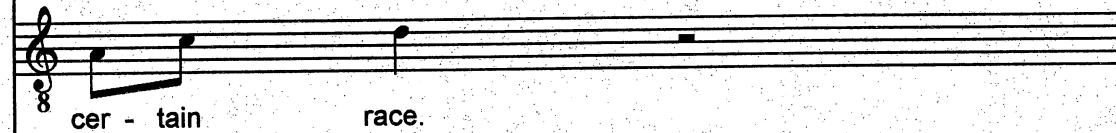
Sopranos



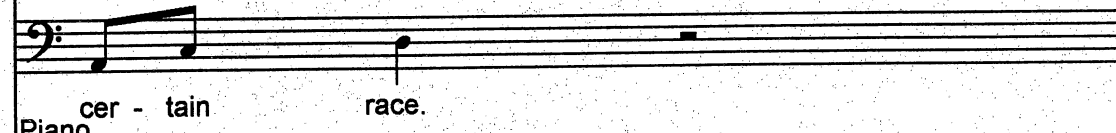
Altos



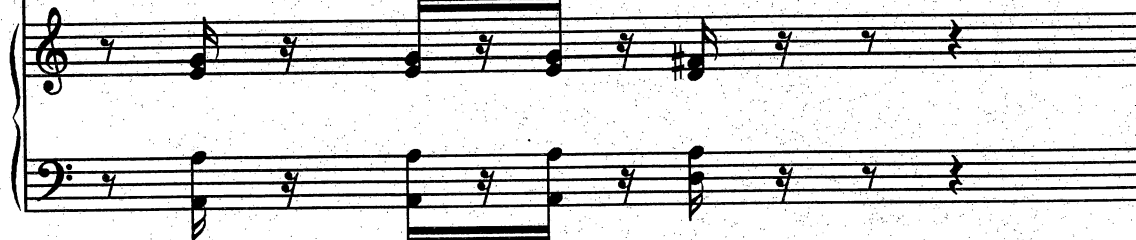
Tenors



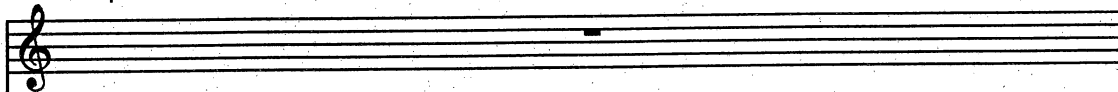
Basses



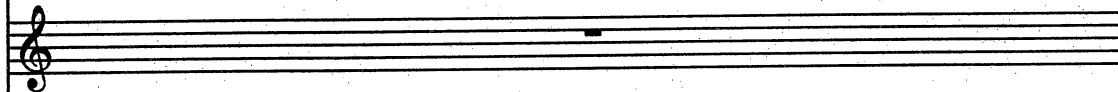
Piano



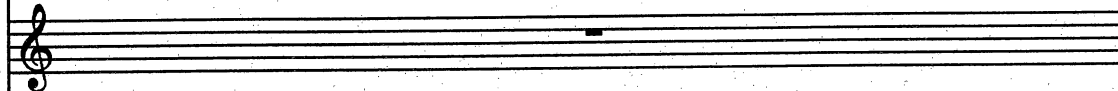
Solo Sop.



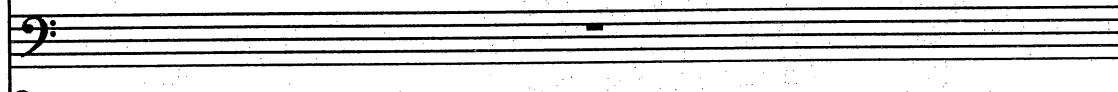
Solo Alto



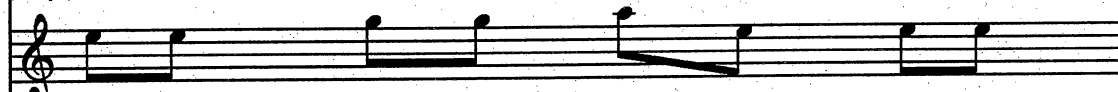
Solo Tenor



Solo Bari.

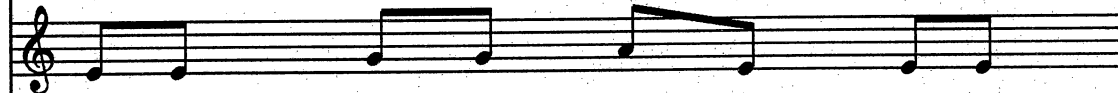


Sopranos



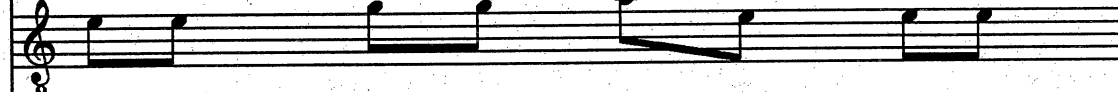
And we find our lives are linked to

Altos



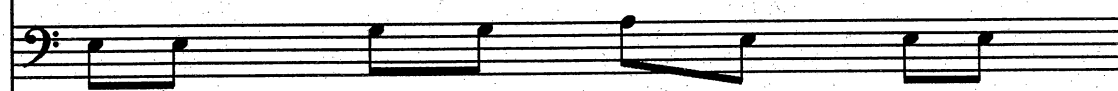
And we find our lives are linked to

Tenors



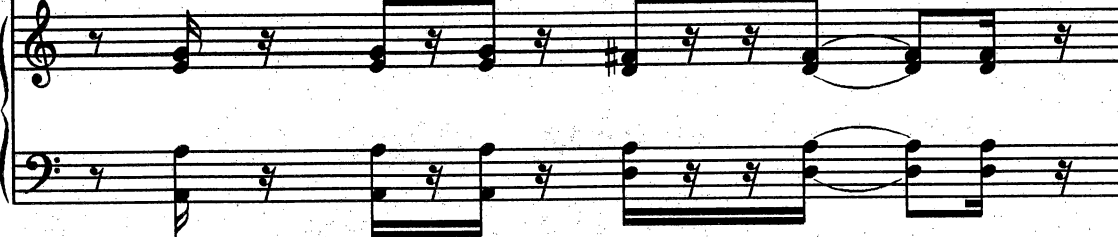
And we find our lives are linked to

Basses

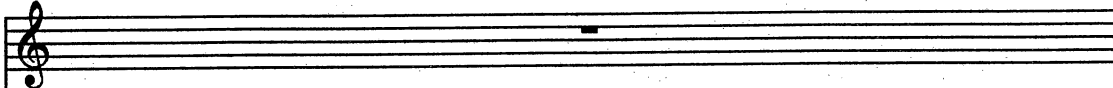


And we find our lives are linked to

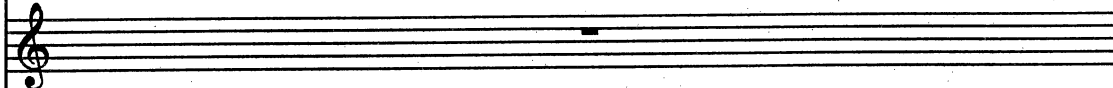
Piano



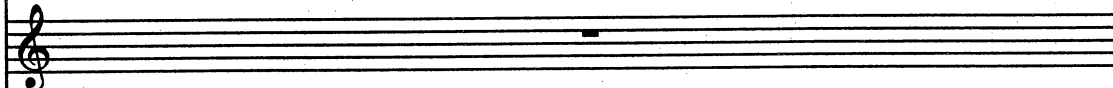
Solo Sop.



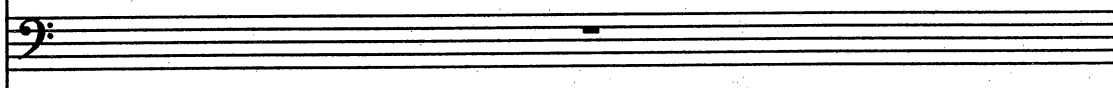
Solo Alto



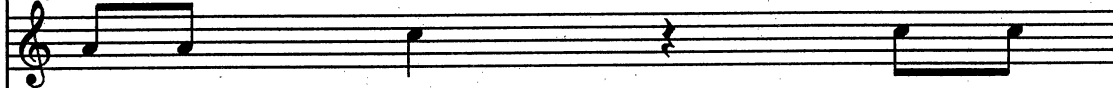
Solo Tenor



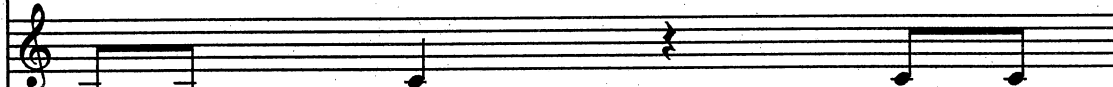
Solo Bari.



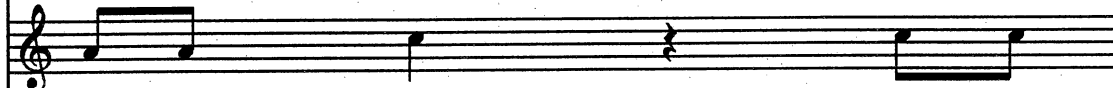
Sopranos



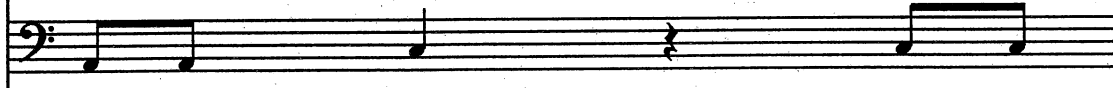
Altos



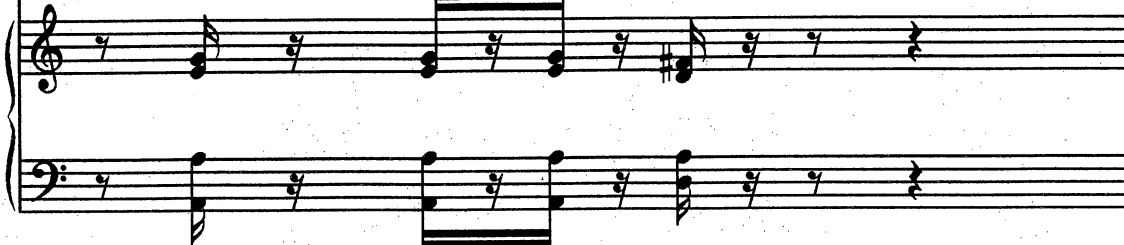
Tenors



Basses



Piano





Solo Sop.

33

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

count-er helps to make our lives com - plete.

Altos

count-er helps to make our lives com - plete.

Tenors

count-er helps to make our lives com - plete.

Basses

count-er helps to make our lives com - plete.

Piano

Solo Sop.

I be-lieve that peo - ple come in - to our lives so

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

Solo Sop. 37

we may learn from what they have to give.

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

The musical score is written for a choir and piano. It consists of two measures, 36 and 37. The Solo Soprano part has a melody in measure 36 and a whole note rest in measure 37. The other vocal parts (Solo Alto, Solo Tenor, Solo Bari, Sopranos, Altos, Tenors, Basses) have whole note rests in both measures. The Piano part has a rhythmic accompaniment in measure 36 and a chordal accompaniment in measure 37.

Solo Sop.

Es - sen- tial les- sons that we have to learn that

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

Solo Sop. 41

give a clue to the pur- pose why we live.

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

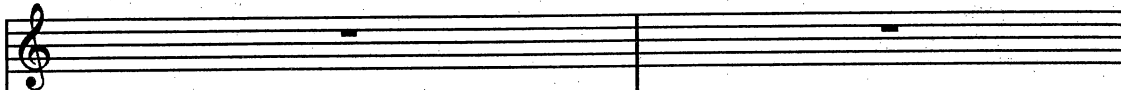
Tenors

Basses

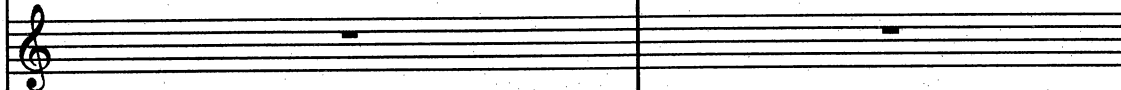
Piano

The musical score is written for a choir and piano. The Solo Soprano part has a melody with the lyrics 'give a clue to the pur- pose why we live.' The Solo Alto, Solo Tenor, and Solo Bari. parts are currently empty. The Soprano, Alto, Tenor, and Bass parts are also empty. The Piano part has a rhythmic accompaniment. The score is divided into two measures by a double bar line.

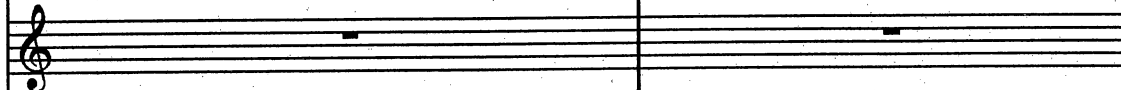
Solo Sop.



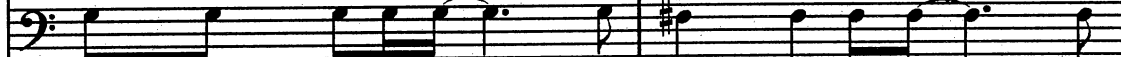
Solo Alto



Solo Tenor

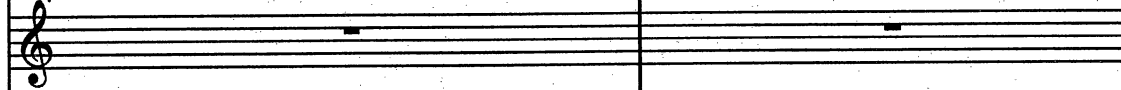


Solo Bari.

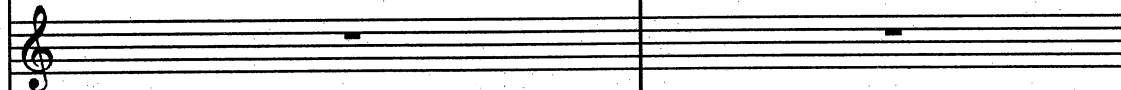


What brought you to me and me back to you was

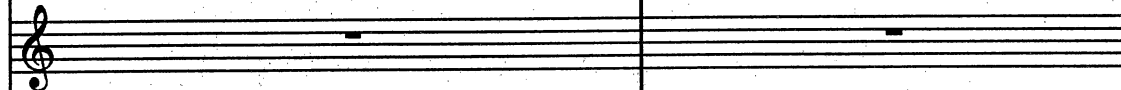
Sopranos



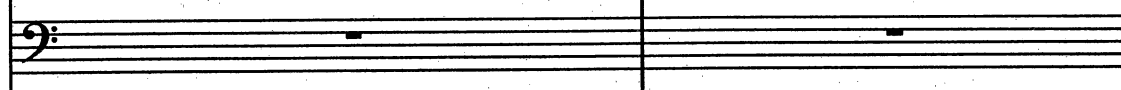
Altos



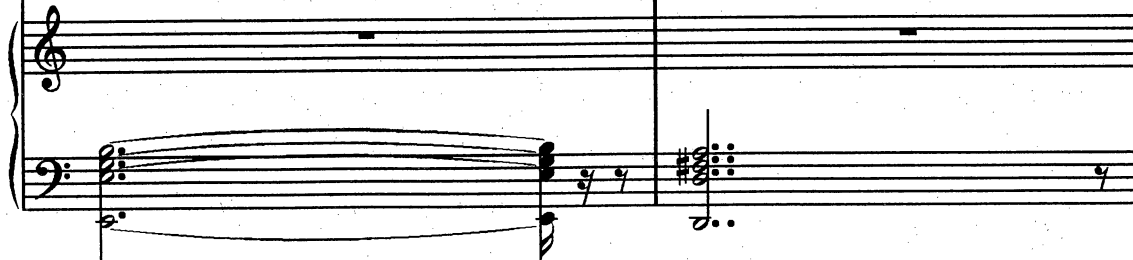
Tenors



Basses



Piano



Solo Sop.

45

Solo Alto

Solo Tenor

Solo Bari.

some - thing far be - yond our con - trol.

Sopranos

Altos

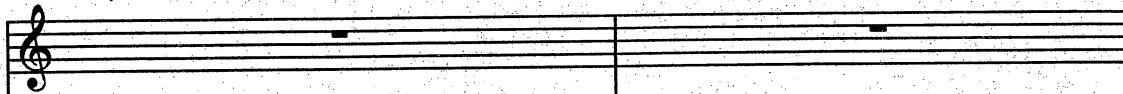
Tenors

Basses

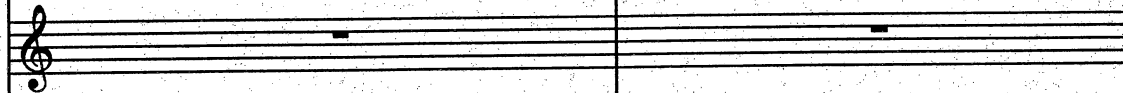
Piano

This musical score page, numbered 45, is arranged for a choir and piano. The vocal parts are written on ten staves: Solo Soprano, Solo Alto, Solo Tenor, Solo Baritone, Sopranos, Altos, Tenors, and Basses. The piano part is on the bottom staff. The Solo Baritone part includes the lyrics "some - thing far be - yond our con - trol." The score is divided into two measures by a vertical bar line. The piano accompaniment features a complex texture with many beamed sixteenth notes in both the right and left hands.

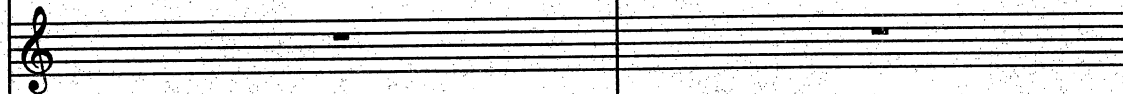
Solo Sop.



Solo Alto



Solo Tenor

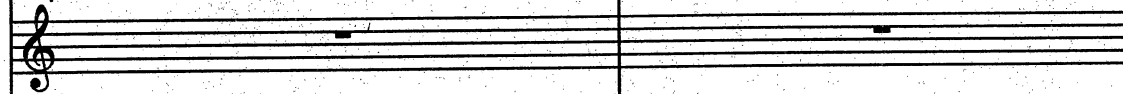


Solo Bari.

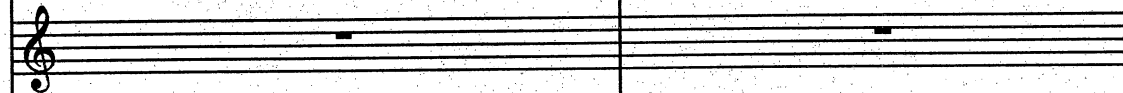


Some hea-ven-ly force di-rect-ed your love di-

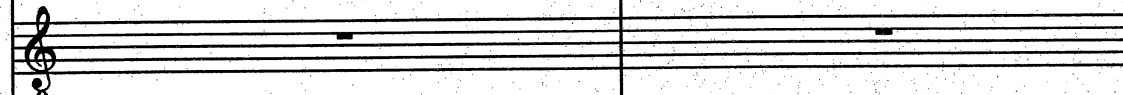
Sopranos



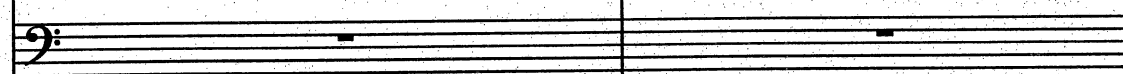
Altos



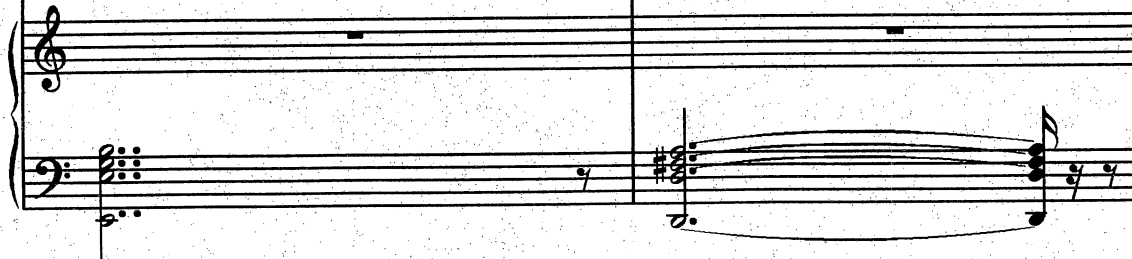
Tenors



Basses



Piano





Solo Sop.

49

Solo Alto

Solo Tenor

Solo Bari.

rect-ly in - to the depths of my soul.

Sopranos

Altos

Tenors

Basses

Piano

Solo Sop.



Solo Alto



Solo Tenor



Solo Bari.



Sopranos



I be - lieve each meet - ing is a

Altos



I be - lieve each meet - ing is a

Tenors



I be - lieve each meet - ing is a

Basses



I be - lieve each meet - ing is a

Piano



Solo Sop.



Solo Alto



Solo Tenor



Solo Bari.



Sopranos



Altos



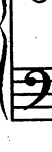
Tenors



Basses



Piano



Solo Sop.

53

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

prov-i - dence, not by co - in - ci - dence.

Altos

prov-i - dence, not by co - in - ci - dence.

Tenors

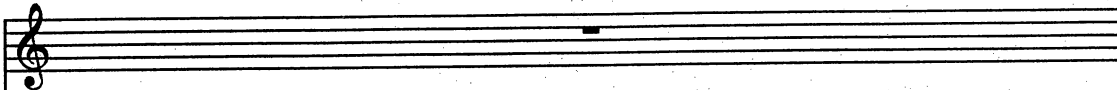
prov-i - dence, not by co - in - ci - dence.

Basses

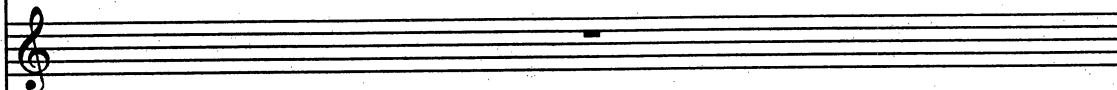
prov-i - dence, not by co - in - ci - dence.

Piano

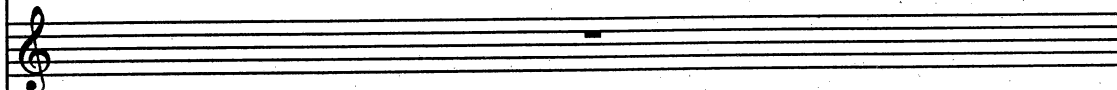
Solo Sop.



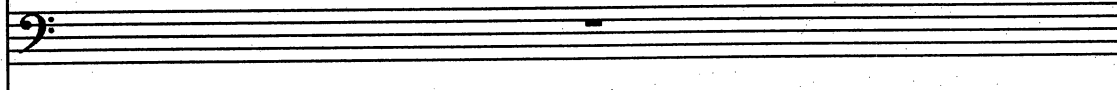
Solo Alto



Solo Tenor



Solo Bari.



Sopranos



When we meet each o - ther it is

Altos



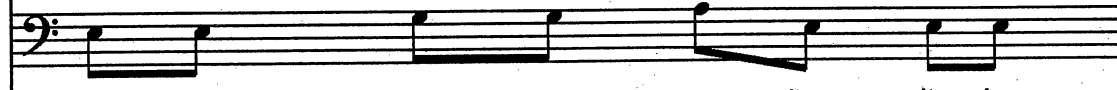
When we meet each o - ther it is

Tenors



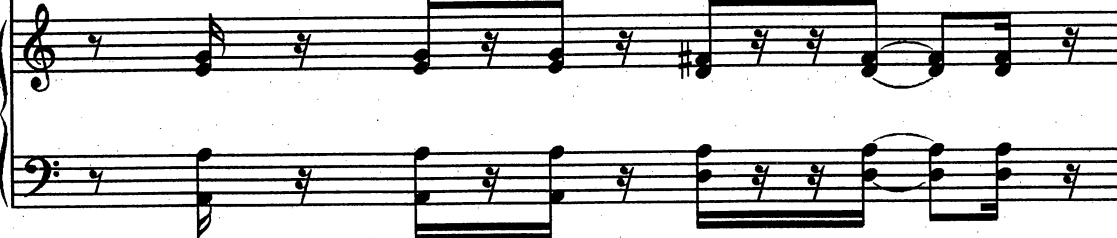
When we meet each o - ther it is

Basses

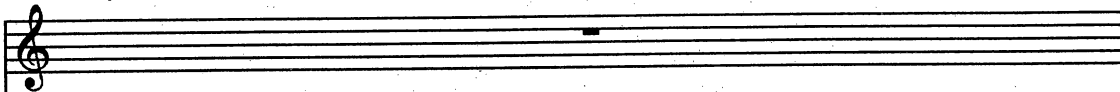


When we meet each o - ther it is

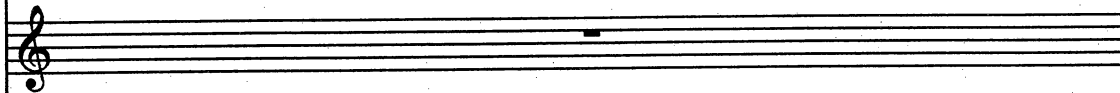
Piano



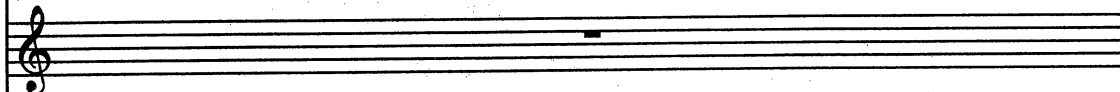
Solo Sop.



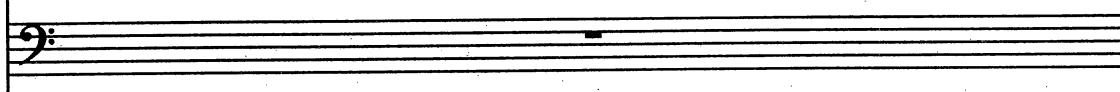
Solo Alto



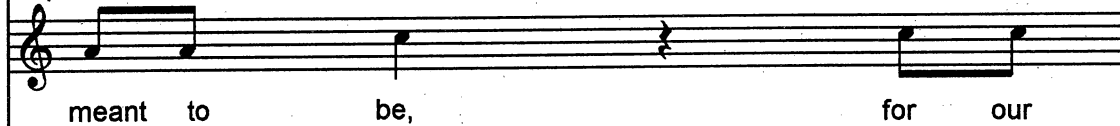
Solo Tenor



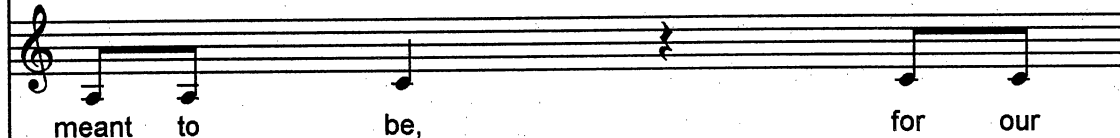
Solo Bari.



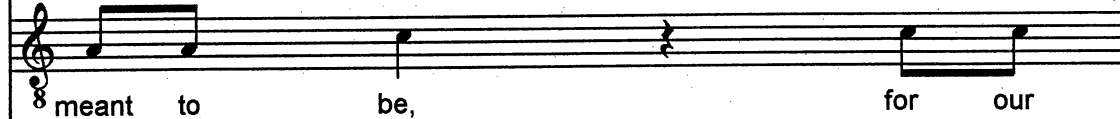
Sopranos



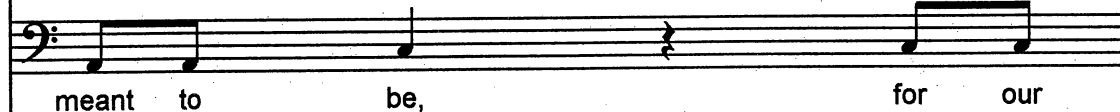
Altos



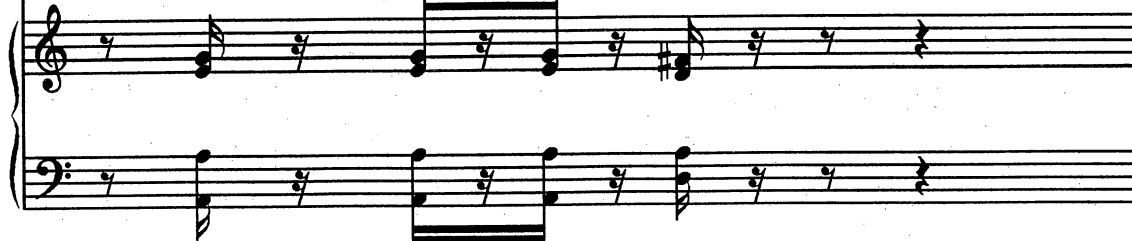
Tenors



Basses



Piano



Solo Sop.

57

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

paths to cross, it is so clear to see.

Altos

paths to cross, it is so clear to see.

Tenors

paths to cross, it is so clear to see.

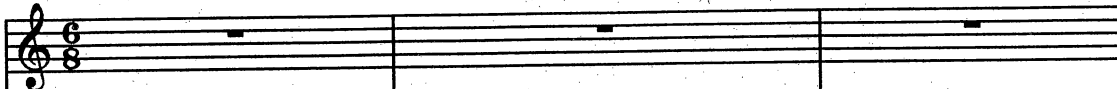
Basses

paths to cross, it is so clear to see.

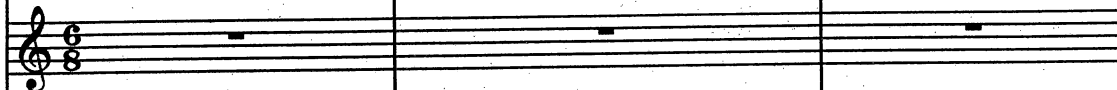
Piano

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) in measure 58. The left hand provides a harmonic accompaniment with chords and moving lines, including a prominent bass line with eighth notes.

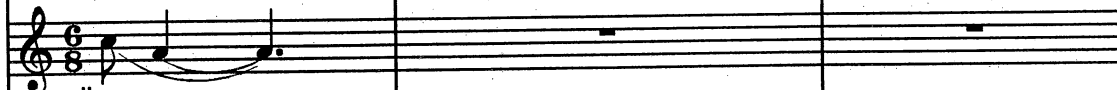
Solo Sop.



Solo Alto

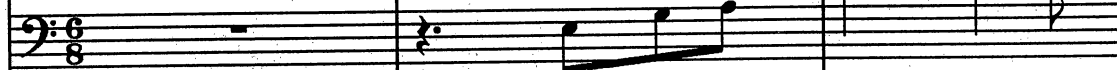


Solo Tenor

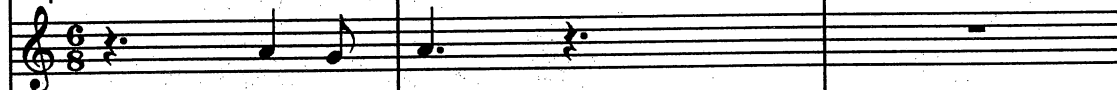


lieve -.

Solo Bari.



Sopranos



that you were meant for

I be- lieve.

Altos



I be- lieve.

Tenors



I be- lieve.

Basses



I be- lieve.

Piano





Solo Sop.  
61

This musical score page contains measures 61, 62, and 63. The vocal parts include Solo Soprano, Solo Alto, Solo Tenor, Solo Bari., Sopranos, Altos, Tenors, and Basses. The piano accompaniment is at the bottom. The lyrics are: "I be-lieve - . that you were my me. I be-lieve. I be-lieve. I be-lieve. I be-lieve."

**Solo Sop.**  
61

**Solo Alto**

**Solo Tenor**

**Solo Bari.** I be-lieve - .

**Sopranos** me. that you were my

**Altos** I be-lieve.

**Tenors** I be-lieve.

**Basses** I be-lieve.

**Piano** I be-lieve.

Solo Sop.

65

Solo Alto

Solo Tenor

Solo Bari.

des  
Sopranos

Altos

Tenors

Basses

Piano

The musical score is arranged in nine staves. The vocal soloists (Soprano, Alto, Tenor, Baritone) and the vocal sections (Sopranos, Altos, Tenors, Basses) are all in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "I be - lieve - . des ti - ny. I be- I be- I be- I be-". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, including chords and arpeggios.

Solo Sop.

69

Solo Alto

Solo Tenor

Solo Bari.

Sopranos that I was sent to you.

lieve.

Altos

lieve.

Tenors

lieve.

Basses

lieve.

Piano

I - be- lieve -

I be-

I be-

I be-

I be-

Solo Sop.

73

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

Altos

Tenors

Basses

Piano

that your love has made me new.

lieve.

lieve.

lieve.

lieve.

lieve.

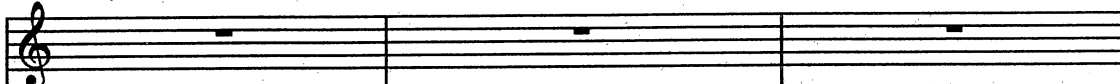
I be-

I be-

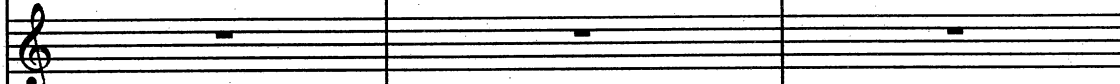
lieve.

The musical score is for page 73. It features a piano accompaniment at the bottom and vocal parts for Solo Soprano, Solo Alto, Solo Tenor, Solo Baritone, Sopranos, Altos, Tenors, Basses, and a Piano. The lyrics are: "that your love has made me new." The vocal parts are mostly silent, with some notes in the Soprano, Alto, and Tenor parts. The piano part has a melody in the right hand and chords in the left hand.

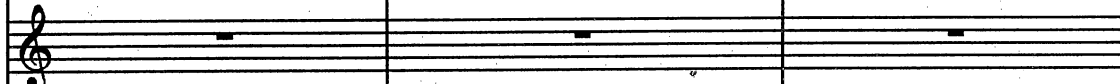
Solo Sop.



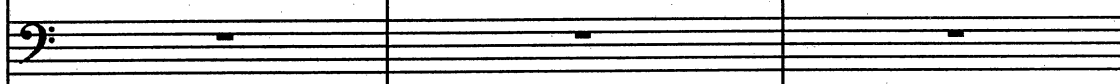
Solo Alto



Solo Tenor



Solo Bari.



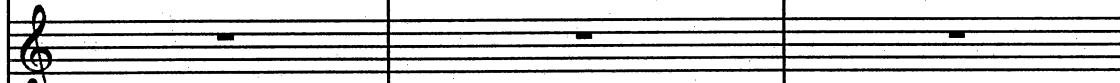
Sopranos



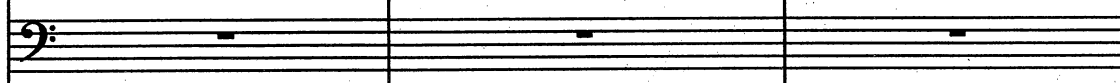
Altos



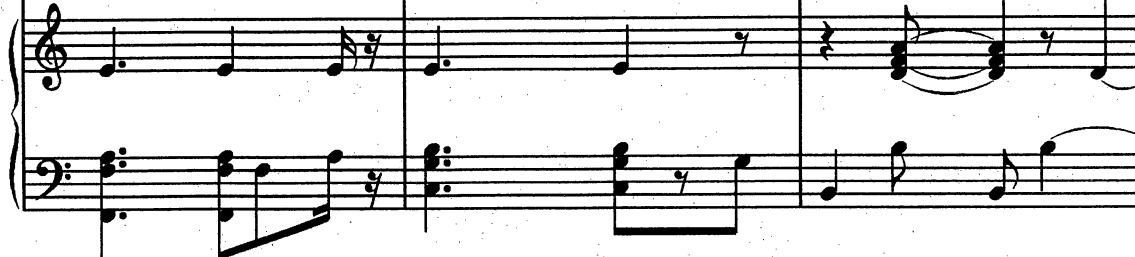
Tenors



Basses



Piano



Solo Sop.  
77

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

things that we don't un - der-

Altos

things that we don't un - der-

Tenors

Basses

Piano

Solo Sop.

81

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

stand.

Just

look

at

Altos

stand.

Just

look

at

Tenors

Things that we don't un - der - stand.

Basses

Things that we don't un - der - stand.

Piano

This musical score page, numbered 81, is arranged for a choir with four soloists (Soprano, Alto, Tenor, and Baritone) and a piano accompaniment. The vocal parts are written on single staves, while the piano is on a grand staff. The lyrics are: "stand. Just look at Things that we don't un - der - stand." The Soprano and Alto parts have rests in the first two measures and enter in the third measure. The Tenor and Baritone parts enter in the first measure. The piano accompaniment provides a harmonic foundation throughout the piece.

Solo Sop.

85

Solo Alto

Solo Tenor

Solo Bari.

Sopranos

what it has done for you,

Altos

what it has done for you,

Tenors

Basses

Piano



Solo Sop.

Solo Alto

Solo Tenor

Solo Bari.

No long - er am I a self - cen - tered

Sopranos

Altos

Tenors

Basses

Piano

Solo Sop.  
89

For - ev - er I'll

For - ev - er I'll

I be - lieve

man. Sopranos

For - ev - er I'll

Altos

For - ev - er I'll

Tenors

I be - lieve

Basses

I be - lieve

Piano

Solo Sop.

93

love you and I'll nev - er part, my

love you and I'll nev - er part, my

that you were meant for me. I be-

that you were meant for me. I be-

love you and I'll nev - er part, my

love you and I'll nev - er part, my

that you were meant for me. I be-

that you were meant for me. I be-

Piano

97

Solo Sop.  
love will al - ways be there in your

Solo Alto  
love will al - ways be there in your

Solo Tenor  
lieve you were my des - ti - ny.

Solo Bari.  
lieve you were my des - ti - ny.

Sopranos  
love will al - ways be there in your

Altos  
love will al - ways be there in your

Tenors  
lieve you were my des - ti - ny.

Basses  
lieve you were my des - ti - ny.

Piano

The musical score is written for a choir and piano. The vocal parts are arranged in a SATB format with solo parts for Soprano, Alto, Tenor, and Baritone. The piano part provides harmonic support. The lyrics are: 'love will always be there in your lieve you were my destiny.' The score is divided into three measures, with the first measure containing the lyrics 'love will', the second 'al - ways be', and the third 'there in your lieve you were my des - ti - ny.' The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Solo Sop.

heart. For - ev - er I'll be - ,

Solo Alto

heart. For - ev - er I'll be - ,

Solo Tenor

Solo Bari. I be - lieve in the

Sopranos I be - lieve in the

heart. For - ev - er I'll be - ,

Altos heart. For - ev - er I'll be - ,

Tenors

Basses I be - lieve in the

Piano I be - lieve in the

Solo Sop.

101

Solo Alto for - ev - er yours.

Solo Tenor for - ev - er yours.

8 pow'r of love

Solo Bari. -

8 pow'r of love

Sopranos -

Altos for - ev - er yours.

for - ev - er yours.

Tenors 8 pow'r of love

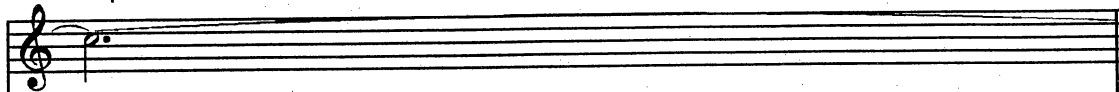
Basses -

8 pow'r of love

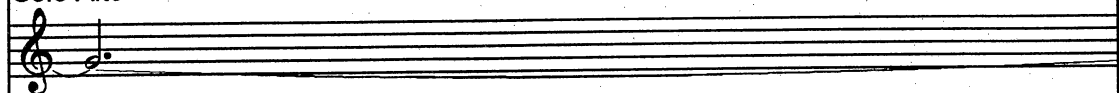
Piano

[illegible]

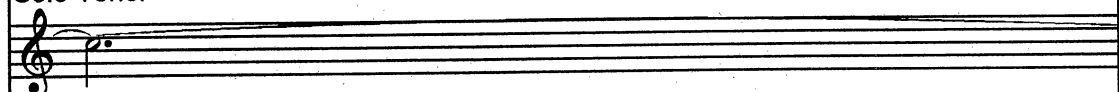
Solo Sop.



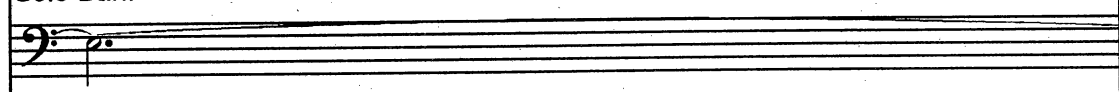
Solo Alto



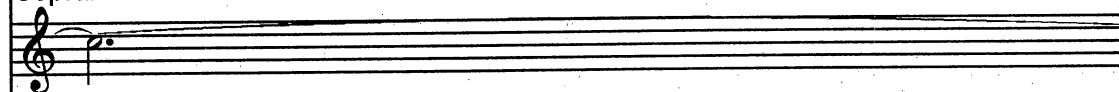
Solo Tenor



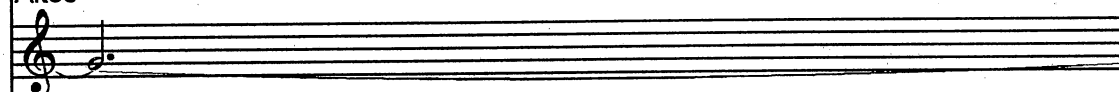
Solo Bari.



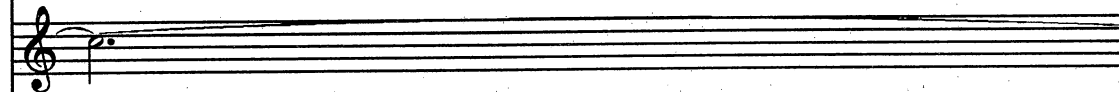
Sopranos



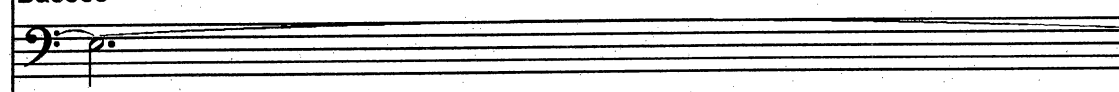
Altos



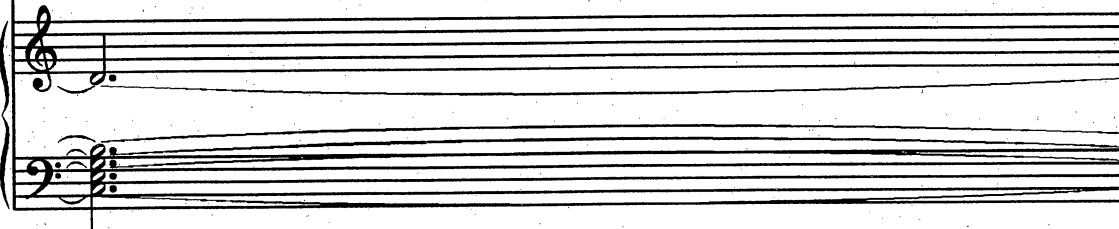
Tenors



Basses



Piano





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